

**BCE**  
BEST OF EDMONTON  
BALLOT INSIDE

**+**  
The Hard-To-Stomach Brilliance Of *Hunger*  
The Astral-Projecting Metal Of Mastodon  
A Character-Driven Trip On The LRT  
Tourist Dispatch From Cuba

**SEE**

**ELYNE QUAN**

THE PLAYWRIGHT FINDS HER VOICE  
WITH THE WORLD PREMIERE OF *STRAY*

APRIL 23, 2009  
**ISSUE 804**



# EDMONTON'S FAVOURITE SOURCE OF PRODIGAL PLAYWRIGHTS

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The NYU-trained Edmonton playwright takes you step by step through the creation of *Stray*

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## Of Drunks And Dramatists

## notes from the editors

In our cover story, Edmonton playwright **Elyne Quan** whose *Stray* gets its world premiere this weekend at Workshop West, gives readers a quick and dirty five-point course in how to write theatre. **SEE** arts writer **Marliss Weber** summarizes the lesson in a fun and self-deprecating style. (And honestly, who hasn't thought about writing a play about their childhood cat?) But playwrighting is not therapy, cau-

tions Quan, and if you're serious about writing, you should put that personal stuff behind you.

In the Front section, news of the southern expansion of the LRT. Two new stations open to the public this weekend, and longtime **SEE** columnist **Scott Lingley** takes a ride down the current 11-stop line to bring us, well, frankly, a view of the seedier side of Edmonton. He was expecting a fun trip

down memory lane — when he started riding the LRT in the 1980s, there were only nine stops — but ended up encountering so many drunks and, ahem, characters that people-watching completely absorbed his attention.

Meanwhile in Cuba, another veteran **SEE** scribe, **Fish Griwkowsky**, was encountering a whole other level of the drunk and belligerent — the Canadian tourist.



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### saturday april 25

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### thursday april 30

MANRAYGUN WITH SPECIAL GUEST TREELENE AND KRIS GLABUSH OF PALE MOONLIGHTS

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"wednesday jam" starting april 29  
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- Best morning radio show
- Best radio personality
- Best TV weatherperson
- Best TV news anchor
- Best local TV station
- Best local radio station
- Best cultural institution
- Best use of taxpayers' money
- Most effective local politician
- Most useful local website
- Best local festival
- Favourite Edmontonian
- Best local athlete
- Best local musical act
- Most creative Edmontonian
- Best new trend
- Worst new trend
- Scariest intersection
- Best place to people watch
- Best place to take visitors
- Sexiest Edmonton male
- Sexiest Edmonton female

### GETTING OUT

- Best dance club
- Best live venue
- Best bar
- Best neighbourhood pub
- Best gay bar
- Best comedy club
- Best karaoke bar
- Best place to shoot pool
- Best gym
- Best place to get pampered
- Best internet café
- Best yoga studio
- Best place to skateboard
- Best place to pick someone up
- Swankiest bathrooms
- Skankiest bathrooms
- Best art gallery
- Best live theatre venue
- Best golf course

### Most comfortable movie theatre

- Best place to get a pin
- Best spa

### EAT/DRINKS

- Best fries
- Best poutine
- Best burger
- Best pizza
- Best old standby
- Best perogies
- Best seafood
- Best coffeehouse
- Best vegetarian
- Best patio
- Best place to watch sports
- Sexiest bar servers
- Sexiest bar clientele
- Best bar service
- Best Indian
- Best Korean
- Best Cajun
- Best Japanese
- Best Italian
- Best Greek
- Best Chinese
- Best Mexican
- Best Thai
- Best Vietnamese
- Best desserts
- Best organic food store
- Best bakery
- Best deli
- Best steak
- Best donair
- Best lunch to go
- Best breakfast
- Best martini
- Best late-night eats
- Best brunch
- Best high-end dining
- Best beer selection
- Best wine list

### SHOPPING

- Best optical
- Best beer store
- Best wine store
- Best shopping district
- Best place to buy vinyl
- Best CD store (new)
- Best CD store (used)
- Best independent bookstore (new)
- Best used bookstore
- Best car stereo store
- Best computer store
- Best independent movie rental store
- Best art supply store
- Best home decor store
- Best independent women's clothing store
- Best independent men's clothing store
- Best vintage clothing store
- Best shoe store
- Best bike store
- Best hairstylist/salon for women
- Best hairstylist/salon for men
- Best place to buy jeans
- Best outdoor gear
- Best furniture store
- Best ski/snowboard shop
- Best skateboard shop
- Best tattoo parlour
- Best piercing studio
- Best musical instrument store
- Best camera shop
- Best place for yoga gear
- Best consignment store
- Best tailor
- Best shoe repair
- Best comic book store
- Best florist
- Best cannabis/hemp shop
- Best kitchen store
- Best jewellery store
- Best lingerie store
- Best fetishwear store
- Best sex supply store
- Best adult video store

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sunday

monday

tuesday

wednesday

thursday

friday

saturday



Ohbijou, Pawn Shop, April 27.

APRIL 26

**music | JAY ANTHONY WILLIS** It's been five years in the making, but Mr. Willis is proud to announce the release of a full-length album he says is filled with the "most pleasant form of insanity." You can grab a copy at the Yardbird Suite, 7:30 p.m.

APRIL 27

**music | OHBIJOU** This self-described "seven-piece orchestral pop force" is certainly a force to be reckoned with. Pawn Shop, 9 p.m.

APRIL 28

**music | DREW & APRIL OF WEST OF WINNIPEG** Don't be fooled by their name — this duo ain't from Winnipeg at all. They actually live right here in Edmonton, and they'll be bringing their funky sound to Brux Bar & Grill at 9 p.m.

APRIL 29

**dance | DANCE DAY 2009: THE WALKING TOUR** If you find your lunch hours boring, the Mile Zero Dancers and a few of their cohorts from the Edmonton dance community will make sure today's is anything but. Churchill Square, 12 p.m.

APRIL 30

**exhibit | WHAT'S IT LIKE TO BE A VICTIM?** Just ask the youth who created this multimedia art display in response to the crime and violence in their lives. City Hall, 5 p.m.

MAY 1

**theatre | LOVE** Patricia Cornelius' tale of a lesbian/junkie/prostitute love triangle is guaranteed to make you question everything you thought you knew about the titular emotion. The Third Space, 8 p.m.

MAY 2

**activism | EDMONTON QUESTIONS 9-11** After eight years, these folks are still questioning that terrible day. Whether you call them conspiracy theorists or warriors for truth, we'll give them points for persistence. Stanley A. Milner Library, 1 p.m.

MAY 3

**meeting | MEMORIAL SOCIETY OF EDMONTON ANNUAL GENERAL MEETING** The funeral process can be a hassle for those in grief. Marilyn McPherson and Wayne Konner want to explain why. Stanley A. Milner Library, 2 p.m.

MAY 4

**film | THE HOUSE ON 92ND STREET** When sexy Signe Hasso starts messing around with Nazis and atomic secrets, you know you're in store for a killer spy flick. Royal Alberta Museum, 7:30 p.m.

MAY 5

**theatre | BUDDY** Darrin Hagen takes us into the countryside for a look at friendship and loyalty in the backwoods. Roxy Theatre, 8 p.m.

MAY 6

**music | A TASTE OF ARGENTINA** We're not sure if you'll find any malbec here, but you will find some sweet jazz courtesy of the Edmonton Jazz Festival Orchestra. Sutton Place Hotel, 7 p.m.

MAY 7

**party | RISE CELEBRATION** Immigrants who've made a difference to their community and Edmontonians who've made a difference in the lives of immigrants both get honoured. Citadel Theatre, 6:30 p.m.



Buddy, Roxy Theatre, May 5

**film | May 4** **“WHEN SEXY SIGNE HASSO STARTS MESSING AROUND WITH NAZIS AND ATOMIC SECRETS, YOU KNOW YOU'RE IN STORE FOR A KILLER SPY FLICK.”**

**see magazine's two-week forecast of events in edmonton**

**listings:** the front pg. 12 | music pg. 19 | film caps pg. 26 | arts pg. 32

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COMMENTARY • LRT | 1,156 words

# Trouble By The Trainload



Once Around The Block | LRT driver Barry Shaw prepares to leave the new South Campus LRT station during the media preview of the new stations. PHOTO BY MERYL SMITH LAWTON



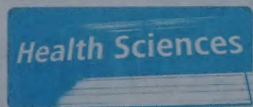
MY TOWN SCOTT LINGLEY

**GRAFFITI, THREATS OF VIOLENCE, AND DRUNKS, DRUNKS: A TRIP ON THE LRT SHOWS EDMONTON AT ITS SEEDIEST**

My intent had been to mark the expansion of our Light Rapid Transit system southward to a pair of new stops this weekend — McKernan/Belgravia and South Campus — by taking a ride down memory lane and the nine stations that were all the LRT had the first time I rode it in the 1980s. Even the current 11 stops seem kinda piddly compared to the urban rail systems of many metropolitan centres, but the LRT has always been a vital transit artery nonetheless. For a few utopian years, you could actually ride the LRT between downtown stops for free during non-peak daytime hours — that is, if you were ever inclined to pay for any LRT ride in the first place.

Anyway, I was all set to get all

teary over my misspent youth riding the Lert from the downtown mall to the Leg to smoke cigarettes and watch other kids skateboard, but the human menagerie and vague sense of peril that are a part of most LRT trips proved distracting.



Our voyage started at the current southern terminus of the LRT, **Health Sciences**, still redolent of that enticing New Station Smell from its inauguration three years ago. Its heated glass enclosures are neatly embossed with inagistic verse evoking the transit experience in stanza snapshots. The last diluted rays of spring sun spilled between buildings across the concrete platform, whimsically stamped with footprint trails. Even this early in the evening, we shared the car with a handful of people who were visibly, volubly drunk.

Of course it's all to the good that the LRT carries inebriated passengers safely to their destination, but I find the drunks on the LRT are often like that breed of drunk you find in the stands at a sporting events — recklessly loud and vulgar, vaguely

belligerent, and a bit too delighted to have a captive audience. Maybe that's something we Edmontonians have become acclimatized to from countless train rides home after football and hockey games, concerts and other public bacchanals, where maybe half the people on board are legally impaired.



At **Grandin**, the doors popped open and a tumbling bosom ample enough to sustain multiple rose tattoos boarded, followed by a woman with two small children and a bonsa-yeti of a manfriend. "Get over here," she told her daughter, who sported a sparkly devil-horn tiara and matching tail, "or someone will steal you, I swear." The train was pretty full by now, having accrued a batch of students and, presently, a squad of foul-mouthed young skaters Larry Clark would positively adore.



**Corona and Bay Stations** are both panelled with reflective bars that, combined with their natural murkiness, give them the ambience of nightclubs-in-receivership. This lack of gaiety is relieved by the retro-



magenta trimmings of **Central Station** which is the only place outside a schoolyard a total stranger asked me if I had a staring problem. Looking back, I realize this was probably my best chance to acquire my own personal stabbing anecdote.



A dozen loud, coarse conversations buzzed around us as we pulled into **Churchill Station** where the driver, an ETS security guard and a cop came to survey the contents of our train car for villains. I was all ready to point out a loud, drunk twit in a peach track suit, but the object of their search had apparently

**LRT cont'd on pg. 7**

## NEWS BRIEF • ANDREW PAUL EDMONTON • PUBLIC TRANSIT NEW LRT STATIONS

Transit riders will finally get a taste of the city's south side via the LRT this weekend thanks to the completion of two major projects in the Edmonton Transit System's southern expansion plan.

The addition of the McKernan-Belgravia and South Campus stations to Edmonton's light rail line are expected to increase ridership and alleviate the city's congested transit system — something Brendan Van Alstine, spokesperson for the Transit Riders Union of Edmonton, says has been needed for years.

"They [ETS] really haven't made much of an effort to improve their service in the last decade," he says. "I think the fact that we're starting to see the LRT starting to go somewhere is a big step."

Sandwiched between Alberta Infrastructure land to the east and the yet-to-be University of Alberta south campus to the west, the new South Campus station will be a major transit corridor to the south with a 14-bay bus terminal that will cater to future U of A students.

The McKernan-Belgravia station focuses on residential ridership and is powered by a house that was converted to an electric station that will power the heaters and close-circuit camera network that monitors the platform and pedestrian tunnel that runs underneath 114 St.

Van Alstine says the problem with the existing system is that stations were built to cater to major city venues such as Rexall Place and Commonwealth Stadium where the LRT sees huge bursts of ridership on game and event days, but doesn't see regular ridership as they could if they were situated in residential neighbourhoods.

The new stations are designed to address this issue, says Bob Boutilier, Edmonton's general manager of transportation, who acknowledges that Edmonton is years behind most other major Canadian cities when it comes to light rail transit.

"We can't continue to build these things in little splotches one year and not do it for another 10 years," he says. "We were ahead of Calgary. Now we're behind Calgary. They have four times the ridership and LRT infrastructure we do because they never stopped. We did."

The 2.3-kilometre extension is expected to increase ridership from 50,000 to 65,000 — a figure that will possibly rise as high as 100,000 when the Century Park Station is completed next April.

"I jump up and down every day I see these opportunities," Boutilier says.

After the south extension is finished, the ETS will continue work on plans for a north line to NAIT and, with a little luck, eventually to St. Albert, where Boutilier says the city will see the big payoff if regional issues don't get in the way.

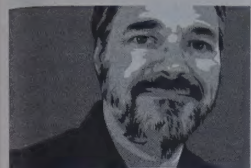
The grand public opening of the new stations will take place at the South Campus Station this Saturday starting at 9:30 a.m.





COMMENTARY • PROVINCIAL AFFAIRS (654 words)

# Cue The Raging Grannies!



OUTSIDE POLITICS MAURICE TOUGAS  
**BOTH SIDES IN ALBERTA'S  
 HEALTHCARE DEBATE ARE TOO  
 ENTRENCHED TO OPEN A REAL  
 DISCUSSION**

Coming soon to a legislature near you (cue ominous Jaws-like music)... We thought it was DOA.

We thought it was dead and buried.

We were WRONG!

It's THE THIRD WAY II: THE DELISTING.

Starring Ron Liepert as "The Minister," a man whose only goal is the destruction of our healthcare system... David Swann as "Kindly Doctor Swann," whose soft-spoken demeanour hides a steely resolve to save healthcare from The Minister... Brian Mason as comedy relief "Chicken Little"... and Ed Stelmach as "The Puppetmaster!"

Yes, gentle readers, it's time for another round of navel-gazing and

cost-cutting in our healthcare system. The Third Way is back, baby, and this time there ain't gonna be none of that namby-pamby "consultation"!

As they face their first deficit in 16 years, the Tories are looking for something to blame this embarrassment on (other than themselves), and they've found it. It's healthcare, the insatiable gobbler of treasury feed, and it must be tamed.

The Tories fired the first shots in the upcoming healthcare war with the budget. Shot number one was cutting the \$200 a year payment for chiropractic care. This test delisting generated little response. But perhaps this was an easy one. Lots of provinces have delisted chiropractic, so the government can simply say they are following a national trend. The medical profession has never fully accepted chiropractic care, and there are enough people who think it's a sophisticated form of quackery to make cutting the bone-cracking service was an easy call. (Before you get all steamed up, I'm not saying it's quackery. I'm just saying a lot of people feel that way.)

The other headline-maker was the decision to end funding for transgender operations. This one was a

combination cheap shot and trial balloon.

Singling out one single service that cost the health ministry a relatively puny \$700,000 — hell, the Tories spent more than double that amount on sandwiches and snacks last year — was an easy call. To the average Tory voter (i.e., rural and conservative) there is no way the government should be spending precious tax dollars on redealing the hand God gave you. The Tories, of course, knew what the reaction would be, including the inevitable human rights complaint. But it plays well to their core constituency, so puny little things like a human rights complaint is a small price to pay for all the goodwill this one will generate in Albertastan.

By randomly delisting two previously listed services, the Tories sent up trial balloons. If these two work — and they will — it opens the door for a whole spate of delisting activities.

Liepert, who, with his degree from the Columbia School of Broadcasting, is clearly Alberta's leading expert on healthcare, isn't a believer in the feel-goodery of consultation. In a profile in the *Edmonton Journal*, Liepert had this to say of Ralph Klein's consultation over healthcare: "Ralph Klein did all sorts of consul-

tations. How much success did they have? How much did healthcare change under Ralph Klein? So why would we follow the same path he did and get the same results?"

In other words, screw you, healthcare professionals. Screw you, health economists. Screw you, public. The Minister will make the decisions from here on, and you can keep your informed, intelligent, well-researched opinions to yourself. (Oh, Liepert has promised to put together an "expert panel" on what to cut, but based on Liepert's choices for health board members, most of them chosen for their complete lack of expertise in healthcare, this expert panel will likely be made up of millionaire businessmen and a variety of well-placed Tory hacks.)

This is going to be ugly, folks. Both sides are entrenched and blinkered. The Tories see only the bottom line and the rising cost of healthcare, and after the failure of the Third Way, they see cuts as the Only Way. The opposition parties and so-called public interest groups like the Friends of Medicare, and the unions (with their vested interest in keeping their jobs) will raise the Canada Health Act as inviolate, just the way Americans talk about the Constitution. Their

standard "solution" to the healthcare cost crisis is to keep spending more money. After all, our healthcare system, you will hear, is the envy of the world (false), and we do not want American-style healthcare here (true).

But there are other healthcare funding models. According to the Canadian Medical Association (and yes, I am aware they have their own agenda) Canada's healthcare system ranks 26th in the world, although we have the fifth highest expenditures. Of the world's top 20 national healthcare systems, 17 are European, and they all have mixed systems that combine both private and public funding.

It has become clear to me that a mix of public and private funding is the way to go. Unfortunately, with the cost-cutting Tories on one side and the save-the-system sob sisters entrenched on the other, you won't hear a word about other ways of delivering healthcare. There is a Third Way, and probably a Fourth Way and a Fifth Way. But all the characters in *The Third Way: The Delisting* have a role to play, and they'll play it to the hilt.

Cue the Raging Grannies!

mauricetougas@live.com

## LRT (cont'd from pg. 6)

escaped and the train rolled on.

Though I have qualms about the esthetic appeal of "Gateway Boulevard," the route along which many international travellers first set eyes on Edmonton, I'm glad that their first view isn't the stretch where the LRT emerges from its subterranean grove at 95th Street and winds northeast.

The Quasar Bottle Depot is just the first of many splendid sights that greet you, along with the backside of various industrial yards slathered with Insane Clown Posse graffiti, a quarter mile of auto wreckage and the Capital Meat Packing Plant with its historic smokestack. And oh, the tattered garbage caught in the chain-link fences that flank Route 201 — it's like a tickertape parade stuck to the ground!

"I told you fuckin' shut up, stupid bitch!"

Hooyay! Fresh drinks! A woman sat down heavily across from me and slurred curses over her shoulder. A wiry youth in white street attire stormed down the aisle slapping all the vertical handholds as he passed. I'd be lying if I said this was the first time I felt like I might suddenly get punched in the head riding the LRT. He stomped the length of the car, then sat across from his companion. "Do I have to get my knife and my gun outta my bag?" she growled. "When I come after ya, I come

hard, so bring what ya got," he retorted, inciting an exchange of garbled gangsta threats that lasted until they finally got off at Coliseum. The two university students who had been pinned in their window seats by all that drunken animosity heaved a sigh of relief together. Rose Tat-too Chest could still be seen cajoling her children a few seats away while she openly quaffed a can of Wild Cat Strong.



My co-expeditionist pointed out a spot on a concrete overpass just past Belvedere that's recently been daubed over with grey paint. "That used to say 'WELCOME TO THE NORTH SIDE, WHERE THE HOMIES PLAY,'" she said, noting the demographic shift away from rednecks.



The train rattled toward Clareview adjacent to a stretch of Fort Road I haven't visited maybe since the Bullwinkle's family restaurant there shut down. It always seemed like the most inhospitable strip in

Edmonton, nothing but asphalt, exhaust, spent storefronts, and a couple of fast food joints for comfort. It's nice to see they finally got an Earl's. Timid commuters and rabble alike disembarked.

For the voyage south, we crossed the aisle to new seats just as a new inebriate entered the scene. He sported a baseball cap, an Oilers T-shirt and shorts, plus boiled eyeballs and a permagrin that let the world know he was as high as four kites. He entered sniffing and announced with a wheeze, "Someone smells fruity."

He then launched into the story for the benefit of all passengers of how laughing too hard at a showing of that movie about the mall cop — not the one called *Mall Cop* — had caused him to be ejected from the Clareview Cinemas.

Seth Rogen would no doubt be flattered.

We endured the rest of the round-trip hemmed in by a gaggle of rude teens — one unleashed smelly, sockless feet from high black boots and loudly proclaimed she never took it up the butt; her friend bore a sore-looking band of hickeys around her throat.

They and their male suitors blabbed and grope-slopped into our space right to the end of the line, where my co-adventurer and I lamented that, had we only taken this trip a few days later, we could have enjoyed their society for two more stops.

## LETTERS

### LETTERS

#### CANADIANS LACK RIGHTS

Canadians need to get something into their thick heads: we have no rights. ["How Private Are Your Boxer Shorts?" April 16, SEE #308] The police can do whatever they want, search anywhere they want, and the courts will support them. So shut up, bend over, and obey.

RUSSEL BARTH  
 NEPEAN, ONT.

### COMMENTS FROM THE WEB TWEET EMOTION

Aside from their target audience, are links posted [on Twitter] by *The Journal's* Twitter account meaningfully different from, say, an ad for the paper on the boards at Rexall Place? ["Who Will Do The Digging If Newspapers Fail?" April 16, SEE #803]

They have no additional value. In fact, what the *Edmonton Journal* is presently doing on Twitter is detrimental to their brand. They are doing no more than copying and pasting (automatically, I might add) their RSS feed. It doesn't fit the Twitter model, and people (myself included) are complaining. The fact that they are on Twitter might indicate that they are at the ground level and would be responsive to a fellow user's request. (It's part of social media culture, didn't you know, and part of the reason companies should be on Twitter.)

Tip to any media outlets on Twitter: you've got 140 characters; use them wisely.

"JERRY" ON APRIL 17 AT 10:34 A.M.

While I'm flattered to be singled out as your example, yes, there is one big difference between the column you read in the paper or on the *Journal* website, and something that I might post on a personal blog or Facebook page ["Who Will Do The Digging If Newspapers Fail?" April 16, SEE #803].

It's basic. *The Journal* pays me, and quite well, to spend my time researching and interviewing and writing. I simply couldn't afford to work for free, not with a family to support. If you want to read work researched and written by professional, trained, experienced full-time journalists, you have to find a way to pay them for their time and trouble.

Social media are an important part of today's media mix. (Follow me on Twitter @Paulatics, and I promise you won't just get reshaped headlines.)

But Twitter won't make my mortgage payments.

PAULA SIMONS ON APRIL 20 AT 1:57 PM

Visit [www.seemagazine.com](http://www.seemagazine.com) to comment on stories. SEE Magazine welcomes reader feedback, both positive and negative. You can e-mail your comments to [letters@see.mt](mailto:letters@see.mt), greatwest.ca, snail-mail them to SEE Magazine, #200, 10275 Jasper Ave, Edmonton, AB, T5J 1X8, or fax them to (780) 432-1102. SEE reserves the right to edit letters for length and clarity. Preference is given to letters responding to articles in SEE Magazine.



# Police Searches Based On Skin Tone

GUEST COLUMN D. JAMES ANDERSON

**CAN THE COPS STOP YOU BASED ON NOTHING BUT THE COLOUR OF YOUR SKIN? IN A WORD, YES**

*Editor's note: This is the last in a series of guest columns on privacy and legal issues by local lawyer D. James Anderson. Last week he looked at who can let the police into your home or room. This week he tackles searches based on racial profiling.*

Let's take an unhappy detour into one of criminal law's heartbreaking culs-de-sac: the one where, in some situations, it's OK for the police to stop and question a person just because they have a certain skin tone.

The authority for the police to detain a suspect was addressed in *R. v. Mann*. Back in 2000, Winnipeg police received a dispatch call regarding a break and enter. The suspect was described as a young native man of average height and build. The Winnipeg police found the accused, a young native man, within several blocks of the crime scene. They did a pat-down and felt a lump in one of his pockets. The officer reached in and found pot, Valium, and baggies.

One of the questions at trial was: did the police have *articulable cause*

to detain Mr. Mann?

The court decided there was, and went on to define articulable cause as a discretionary power (can you say "hunch"?) that requires, first, that the investigating officer believe on reasonable grounds, considering all circumstances, that the individual is connected to a particular crime; and second, that such a detention is necessary.

However, the scope of the search of Mr. Mann exceeded what was per-

more than an individual's skin tone.

For example, in what became known as *R. v. Greaves*, Vancouver police received a report of an assault committed by a black male accompanied by several white males. The police later observed a black male accompanied by two white males. Although the appearance of the black male did not closely match the description of the alleged perpetrator, the officers considered the grouping of a black male with two white males

not closely match the broadcast description, there was articulable cause to detain the individuals. In spite of the fact the subsequent search went beyond what was permissible, none of the evidence was excluded. And yes, Mr. Greaves was convicted.

The Supreme Court has stated that there is no hierarchy of Charter rights. Section 9 of the Charter — the right to be protected against arbitrary detention — should not be subordinate to any other Charter right. In

cause they're a member of a racial minority.

Not too long ago, a black man named Mr. Coward was walking down a busy Calgary street when he was stopped by a cop and told that he matched the description of a person (i.e., a black man) seen waving a knife in the area. The cop asked him if he had a knife. Mr. Coward said he did not, and would not consent to a search of his person (as was his right). He was arrested, handcuffed, and searched in public. When no knife was found, he was released. No charges were laid.

He later laid a complaint against the Calgary police alleging racial discrimination, but the Calgary police disagreed. So did the Alberta Human Rights Commission and the Alberta Court of Queen's Bench, who found that while race is a prohibited ground of discrimination, it is also a relevant descriptor.

So are a number of other things, but while the courts want more than a description of a white person as "a white person," they are less picky when it comes to minorities. Perhaps until they want more, the minority man will be just that: only a minority man, and always a possible locus for fear. Reasonable? You tell me.

**WHILE THE COURTS WANT MORE THAN A DESCRIPTION OF A WHITE PERSON AS "A WHITE PERSON" THEY ARE LESS PICKY WHEN IT COMES TO MINORITIES**

missible. If an officer objectively and justifiably believes that a detained suspect might be armed and dangerous, a limited protective pat-down search is also permitted. If not, then no.

Although the Supreme Court noted that "the potential for abuse inherent in such low-visibility exercises of discretionary power are all pressing reasons why the Court must exercise its custodial role," the police all too often have been happy to exploit the vague test established by *Mann*. Consequently, *Mann* is often cited as justification for stops based on little

suspicious. They stopped the group, and after 40 minutes an officer took Mr. Greaves' cellphone and called a number labelled "Dad." The person who answered indicated that his son's cellphone had been stolen 10 days earlier. The police then charged Mr. Greaves with the robbery.

The B.C. Court of Appeal found that even though the group was walking toward the liquor store (as opposed to walking away it), the people in the group differed in number from the broadcast description of the suspects, and the height, weight, age, and clothing of the persons detained did

practice, however, an unreasonable detention is accepted essentially as an unfortunate cost of policing. Using the language of Charter analysis, the decisions in *Mann* and *Greaves* indicate that a limit on one's liberty based on race may be "demonstrably justified in a free and democratic society" unless allowing the improperly obtained evidence will bring the administration of justice into disrepute.

The message is clear: the police power to search can (note: not will) trump a member of a racial minority's right not to be stopped just be-



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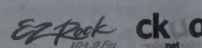
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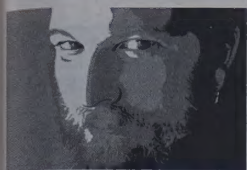






COMMENTARY • CUBA | 903 words

# Cuba Remains A Virtually Untouched Market



HIDDEN NINJA FISH GRIWKOWSKY  
THE COUNTRY IS  
UNBLEMISHED BY NORTH  
AMERICAN ADVERTISING AND  
PRODUCTS, BUT NOT FOR LONG

PLAYA TURAGUANAL, CUBA — Like an old, half-submerged crocodile, Cuba is scarred yet hopeful. And endlessly patient. This fact blisters quickly to the surface as I watch a sunburned Québécois tourist begin a tantrum in the gorgeously sculpted all-inclusive hotel village. Horrors — the golf cart limo she'd been eyeing has filled to its limit. "When is the next?" she barks and sighs simultaneously *en français*, hurt she'll

have to potentially wait minutes to be ferried, at most, the kilometre to her room. Someone's not getting a tip, she "says" with a punchable look. Her behaviour is ridiculously conspicuous amid calm staff, and in fact most of a population of millions. Growing up in government school uniforms, everyone learned Cuba's national character was innovative, friendly and cheerful. Therefore, so shall yours be. Or else.

Those of you who want to see what Cuba is like while Fidel Castro is still alive are recommended to do so quickly. Obama's flirtations with the country — which happen while I'm here — have numerous potential results, some of them ugly. The land is damaged and dry, after successive hurricanes have shredded the map as an unthanked buffer on their way to Florida, Louisiana, and Texas. But for now, the rolling countryside and boiling, eroded cities are generally free from advertising, though the re-

sult billboards have begun their cancerous and fractal business.

I learn about "patience" almost immediately after arriving at Holguin. It starts with a cascade of fine airport mistakes including: (a) taking photos of the military; (b) not appearing to have any luggage; (c) identifying myself as media; (d) having a beard larger than Castro's; and, worst of all, (e) admitting to having ever smoked marijuana. Over the course of two hours, my bags are tweezered, any pocket lint tested in what looks like an elementary school kid's science kit. "When," the guard says — when, "we find marijuana, do not worry. We still want you to have a good time in Cuba and enjoy yourself." Interestingly pleasant. At his direction, I move items onto the examination table. But with a pillow's placement, all his samples fly to the floor. The guard laughs, oddly, and after an hour of unsuccessful results, a speck off the dusty floor glows blood red.

"You see? Marijuana."

Actually, I suspect a setup — but pay the idiot tax cheerfully.

Over a week in hot weather, we escape the scenic resort as often as possible. It's nice, but it reminds me of high school at lunch — no people filters. A bartender who I'll call "Alex" is skeptical of Obama's new game of checkers. "It won't last a year," he says. "We won't play ball." I'm changing his name on purpose. Cuban authorities have called the Internet the "great disease of the 21st century," though I expect they'd use it to out upstarts.

Another of our guides, let's call him "B.B.," breaks Obama down. "I think, so far, he's pretty serious about what he's doing. We'll see what happens. I also think that many other presidents were very, very stupid — they let escape the Cuban market. It is still a virgin market with enormous potential for any country. A place that should be taken by the United States has been taken by other countries. Even this bus is Chinese," he says, spreading his hands and smiling. "Why not America?"

This attitude surprises me. Not that my gorgeous black friend has a critical word for the United States, but that he would willingly submit his country to its monoculture. Then again, a survivor, B.B. warns us away from buying Cuban cigars from street peddlers before pulling out a backpack of his own. "Half price — the real thing," he lies charmingly, the Montecristo box dated 2007, unsealed and lacking the new government health warnings. Well, close enough. I hand him the pesos but another Québécois woman grabs the box rudely.

And so, maybe having American tourists here wouldn't be any worse than sunburned Brits and Canucks. After a week's exposure, I'm certainly jaded about us as tourists. I saw a French Canadian couple too lazy to take their kids to the bathroom telling them to stand at the edge of the pool and piss. I saw people from Newfoundland screaming, dropping glasses, and stealing supplies off a maid's cart. Familiar Albertans sneered eastward, or listed off item by item dollar-store garbage they've brought for the locals — like a bar of Dove makes you a fucking hero — or spreading the insane myth that Cuban children are given only one pencil a year.

Once the price-protected markets of the Soviet Union disappeared, Cuba turned to tourism as a last resort. Newly-discovered oil could change this dynamic violently. Contradicting a northern conceit that if one doesn't actually own much, the race to the bottom won't be so shocking, the global economic crisis has affected Cuba as well. Though education and surgeries are free, the price of pharmaceuticals, food, and electricity have been rising uncomfortably as the Cuban peso spirals — what compromises loom? Maybe Obama's long game is to solve his healthcare issues with professional Cubans, who are already, seriously, "rented" to Venezuela and Zimbabwe.

We'll just have to wait to see. But under Raul Castro, beautiful Cuba is already warping. But, for now, always smiling with perfect teeth. And utterly hiding any trace of hate in the eyes as you're handed that eighth piña colada at 4 a.m.

Tom the  
Dancing  
Bug

"The mind of Louis's Maltby"

Why aren't I more popular? The key to my popularity must be...

## ONE THING

But what is that one thing?



by  
Ruben  
Bolling

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calls for  
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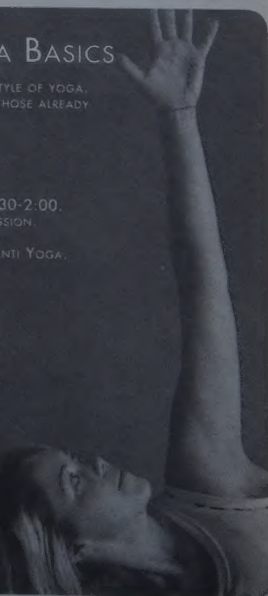
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# lookback

WEEK IN REVIEW

“THE PROVINCES NEED TO DETERMINE WHAT IS APPROPRIATELY FUNDED PUBLICLY AND WHAT SERVICES COULD BE FUNDED BY OTHER MEANS.”  
—ALBERTA HEALTH MINISTER RON LIEPERT, AS QUOTED IN THE EDMONTON JOURNAL



## WITNESS

APRIL 20, 2009 | 17:22 PM | PHOTO BY JIMMY JEONG

Pot supporters get vocal at the annual 420 marijuana celebrations at the Alberta legislature grounds.

### OUR COMMENT ON THIS WEEK'S NEWS

#### ALBERTA: AUDITOR GENERAL DUNN DESERVES MORE FUNDING

Auditor General Fred Dunn did excellent work in his report this year in revealing an insecure government computer network, inadequate financial controls at some post-secondary institutions, and the lethargic government response to his recommendations on reforestation.

It's important to note that Dunn completes his job under trying circumstances. The public accounts committee voted down increases to the auditor general's office last year, and so he doesn't have the money to look into the provincial eviction fund, which caused no end of headaches for both legitimate renters looking for help and the government because of how easy it was to defraud the system. Nor does he have the funding to look into the new royalty system. In a province where the government holds the vast majority of seats and has been in government since 1971, the role of the auditor general is even more important.

#### ALBERTA: OIL AND GAS MORE MONEY FOR INDUSTRY

The Alberta government just bought a 15-per-cent stake in Precision Drilling, one of the biggest drilling companies in Canada.

Even though the investment fund, Alberta Investment Management Corp., operates at arm's length from the Alberta government, it's clearly in step with government priorities — which are to promote and assist the oil and gas industry regardless of the facts or the costs. The \$25-million public relations campaign on the oilsands, and the long-term \$2 billion investment in carbon capture are proof of this. The news came the same day that the Alberta Federation of Labour, the Sierra Club, and Greenpeace issued a report calling on the provincial government to invest in the green economy, as a way not only to create jobs but also to lessen our long-term dependence on hydrocarbons. By digging their heels in and refusing to evolve beyond oil, Alberta is letting down future generations.


#### WORLD: TORTURE START CHARGING THE BRASS

So we were all set to call out President Barack Obama for not stating that officials in the Bush White House would be held accountable for sanctioning torture. His comments when the now famous torture memos were released last week were not encouraging. (He basically said he wasn't ruling it out, even though individual CIA operatives were protected.) This wasn't the dramatic change we were looking for from Obama. Then he turned around and said, yes indeed, they could be charged. The attorney general was looking into it right now.

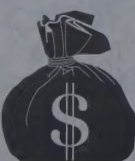
Good. We hope the investigation is wide-ranging and forces Americans to confront what was done on their watch. We don't care if Obama flip-flopped or not; we care that the higher-ups get charged for flouting international human rights. To do otherwise is saying that the United States condones torture. And that would tarnish Obama's pristine armour irrevocably.


### BY THE NUMBERS

THE DEBT GENERATION  
AVERAGE AMOUNTS OF STUDENT DEBT IN 2005, BY LEVEL OF STUDY  
SOURCE: STATISTICS CANADA

  
COLLEGE DIPLOMA  
\$9,700

  
BACHELOR DEGREE  
\$14,700

  
MASTER'S DEGREE  
\$16,800

  
DOCTORATE  
\$17,500



PROFILE • CKUA • BY JEFF SAMSONOW | 593 words

# The Overnight Shift



On The Air | CKUA DJ Grant Stovel warms up for another three hours of great music in the wee hours of the morning. PHOTO BY MERVY SMITH-LAWTON

## CKUA DJ GRANT STOVEL STILL CAN'T BELIEVE HE GETS PAID TO STAY UP LATE LISTENING TO MUSIC

With the strained pitch of a stranger's best Alanis Morissette impression drowning out parts of our conversation, CKUA announcer Grant Stovel admits to being uninitiated in the ways of karaoke.

Meeting up with the host after his Wednesday night volunteer shift at CJSR, Edmonton's other independent music station, we decided to grab a beverage. Unbeknownst to either

Jimmy and the Sleepers.

His love of the blues has also allowed him to play with some of his favourite Canadian singers, including Donald Ray Johnson, Big Dave McLean, and Sue Foley, as well as American blues legends such as Billy Boy Arnold, Lazy Lester, Pinetop Perkins, and Big Jack Johnson. Stovel also recently finished an EP with Edmonton's Mike "Bombchan" Park.

Stovel also contributed to a soon-to-be-released CD and book tribute to his late father Bruce, also a blues aficionado and radio host, titled *Jane*

he never played anything again! Kinda sad, eh? I was sometimes tempted to get him a cheap acoustic guitar and spring for some lessons as a gift, but it always seemed like that might shatter the mystical spell that listening to music cast upon him."

As people warble along to various top hits, Stovel speaks enthusiastically about CKUA's music scene. "We had a station kickoff to the fundraiser [CKUA's 2009 spring campaign] and some of the staff are musicians and it turned into a jam session. It's cool to build that sense of community."

## A LOT OF E-MAIL CONTACT COMES FROM ALBERTANS WORKING ABROAD IN TAIWAN OR THE MIDDLE EAST. SOMETIMES THEY LISTEN TO GET GROUNDED.

of us, it's karaoke night at Room at the Top on the University of Alberta campus. Stovel opts for coffee, as he will soon be heading into CKUA to host his regular overnight show, *Overnight*.

"I feel like a contest winner, staying up all night listening to great music," he beams.

Stovel, a tall, lean guy in his early 30s has long arms made for flying around a drum kit. He never had a real job until CKUA hired him three years ago. Before that, he was a drummer, playing the blues mostly, but Stovel currently plays drums with The Swiftys, a throwback to the purer country sound of artists like Johnny Cash and Waylon Jennings. He also keeps the blues beat with

*Austen Sings the Blues*. (The CJSR blues show Grant co-hosts with a friend was originally hosted by his father.) The elder Stovel was an English professor at the University of Alberta — his main area of expertise was 18th-century literature, especially Jane Austen, hence the title of the tribute. The book will feature essays on Austen, as well as poetry, blues lyrics, and a memoir. The CD, meanwhile, features songs from some of Bruce's favourite blues performers.

Grant explains his father was a fan of music, but not a player: "My dad's musical inclinations were quashed when, at about the age of five, some exuberant early-morning trumpet practising caused his parents to forbid the offending instrument — and

He thinks CKUA's longevity can also be attributed to radio's simplicity and intimacy."

The beauty of radio is it'll never go away," he says. "It's stimulating, but doesn't monopolize your time. You can do other things while listening. And there's room to build that personal relationship."

The Alberta legislature glows through the window behind Stovel as he finishes his coffee and reflects on the *Overnight* audience he'll soon be sharing time with, on radios around Alberta and online.

"A lot of e-mail contact comes from Albertans working abroad," he says, "in Taiwan or the Middle East, and it's a taste of home. Sometimes they listen to get grounded."

## edster's dictionary

LOCAL VOCAB - BY TRENT WILKIE

### Disturborist

**NOUJN** - Someone whose spiritual energy is replenished by intentionally pissing people off. "So this guy comes up to me and says, 'Hey man, if your parents get divorced, does that mean they're still cousins?' After 15 minutes I realized he was making fun of me and as I was kicking his ass he kept saying thank you and smiling. Man, those disturborists freak me out."

### Flargy

**NOUJN** - Mascot created by the city of Red Deer to end the animosity between Edmonton and Calgary. Flargy is Canada's only invisible mascot. The rivalry between Calgary and Edmonton goes way beyond hockey. There is... um... well, there are political differences... and... um, like... geographical differences. What I'm saying is that Flargy's invisibility represents the true reason why Edmonton and Calgary don't get along, which is, essentially, nothing."

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DINING • MEDITERRANEAN • BY SCOTT LINGLEY | 175 words

# Forget Your Everyday Lunches

**THERE'S A NOON-HOUR HIDDEN GEM IN LEMARCHAND MANSION, AND IT'S CALLED TAZZA MEDITERRANEAN CAFÉ**

TAZZA MEDITERRANEAN CAFÉ  
11523-100 Ave. 488-1901

Lazy, disorganized people like myself tend to undervalue lunch. Most workdays, I forget to brown-bag it and subject myself to the narrow range of takeout choices within walking distance of my desk. Hence the contents of the meal are usually an afterthought – a cycle of indulgence (cheeseburger!) and atonement (soup and salad!) at once random and wholly predictable, enacted in the charming environs of one bustling food court or another.

How bracing it was, then, to wind up at Tazza on a tightly scheduled Saturday afternoon for a noon-hour repast. The self-proclaimed Mediterranean café is tucked away in LeMarchand Mansion, and at first glance looks like a walk-up counter for coffee and grilled sandwiches. But take a hard left by the till and the doorway lets on to a bright, brick-lined room with well-spaced tables and what will be a magnificent view of the river valley in a few weeks. You could really linger over a coffee and a newspaper in a spot like this.

You'd be no less well advised to eat while you're at it. Tazza's menu is small and tightly focused on salads, soups, and things that can be wrapped in or served on a pita, with a few other Mediterranean specialties, but they seem to have stuck to their strengths, if my lunch is anything to go by.

My co-diner had skipped breakfast and greedily observed the large grilled pitas arriving at the adjacent tables. She decided on the spaniko-



**Proud Boss** | Richard Kachkar, owner of Tazza Mediterranean Café. PHOTO BY MERRY SMITH LAWTON

pita chicken pita (\$10.95) with a side of the day's soup, tomato cabbage. I was kidding myself that I'd go to the gym after lunch and tried to keep it light with a trio of fatayers (\$5.95) and a fatouche salad (\$8.95). Our youthful server warmly endorsed our choices and generally made up in pleasantness her minor lapses in service-industry polish.

The food took only long enough to allow us to soak up the sunny ambience of the room, including the murmured Arabic of three ladies seated nearby who seemed to be taking the entire menu for a test drive. Of course, I didn't understand a word but it gave me a moment to blur my mind and pretend I was somewhere more exotic.

Soon enough my co-diner was con-

fronted with her own rather large pita stuffed with grilled chicken, spinach, feta, red onion, artichoke hearts, and ajvar, the iridescent vegetable spread that's the toast of Macedonia, and grilled in a sandwich press until crisp and melty. Real care had been taken

ous portion, but that just meant she had half a grilled pita to enjoy at supertime.

My fatouche salad was likewise enormous and stacked – romaine and leaf lettuce tossed with red onions, peppers, pita crisps, black

with cheese, spinach and cheese and spiced beef, with a side of yogurt dip stirred with garlic, onion, lemon, and more sumac. The golden brown dough around the fillings gave a little left to the meal while still letting the flavour of the fillings come through, and I especially liked the lode of stewed spinach and feta in its little bread canoe. It was a nice change from sandwiches.

Based on the one visit, I'm going to suggest that Tazza deserves "hidden gem" status among Edmonton's Mediterranean eateries, even at the risk of spoiling that status – and ready access to a free table – by telling anyone who will listen. I'd also suggest calling ahead to make sure your dining-out plans coincide with Tazza's hours of operation.

**THE TAB: \$26 FOR TWO (FOOD ONLY)**  
**THE GIST: GREAT SPACE, SMALL BUT EFFECTIVE MENU**  
**TRY: THE FATOUCHE SALAD (\$8.95)**  
**BEWARE: MOSTLY A DAYTIME OPERATION**

with the proportions and layers of ingredients, but the tomato-cabbage soup was the show-stopper, so rich and velvety and expertly seasoned I thought after a spoonful about ordering a portion for the road. Ultimately my co-diner was bested by the gener-

olives, pomegranate seeds, fresh herbs, and ground sumac in sweet extra virgin olive oil and a touch of vinegar. Like all good fatouche, it was light and refreshing, just the thing to wash down the three fatayers set before me – one each of pastries filled

## EVENTS

**ARTS MARKET CARROT COMMUNITY ARTS COFFEEHOUSE.** 9351 118TH AVE., APR 17 Artists and artisans from the community and beyond, sharing unique gifts with local flavour. Every Sat. from 10 a.m. to 2 p.m. Info: www.theroot.ca.

**CANADIAN WOMEN IN COMMUNICATIONS SUTTON PLACE HOTEL.** 10225 101ST ST., APR 23 Networking luncheon. Doors at 11:30 a.m. Info: www.cwci-atl.com.

**EDMONTON EARTH DAY FESTIVAL HAWRELAKE PARK.** 9330 Groat Rd., Apr 26 With live entertainment and environmental, wholistic/advocacy exhibits. Doors at 12 p.m. Info: 460.1756.

**EDMONTON POETRY FESTIVAL APR 23-26** Featuring 20 headliners and 150 local poets. Various venues. Info: www.edmontonpoetryfestival.com.

**FREE FAMILY ART NIGHTS NINA HAGGERTY CENTRE.** 9704 111TH AVE., APR 18 For Parents and children up to 17. Every Thu. Doors at 6:30 p.m. Info: 780-474-1611.

**FUNKY FUSION CRAFT SALE PARKVILLE COMMUNITY LEAGUE HALL.** 6510 111TH ST., APR 26 With handcrafted jewelry, soaps and body products. Live creations: original paintings, handbags and original art cards. Doors at 12 p.m. Info: www.funkyfusioncraftsale.com.

**JEANS AND JERSEY DINNER AND AUCTION SAWMILL BANQUET AND CATERING CENTRE.** 3840 76TH AVE., APR 25 In support of the Alberta Diabetes Foundation hosted by Andrew Coglian.

**LRT GRAND OPENING UNIVERSITY OF ALBERTA CAMPUS.** APR 25 Grand opening of McKernan/Belgravia and South Campus Stations. Doors 9:30 a.m. Info: www.edmontonlrsr.

com.

**LITERACY & LEARNING DAY SOCIETY NATL.** 11762 106TH ST., APR 25 7th Annual Conference for Parents, Educators & Adults working with Children. With keynote speaker Allen Balser. Info: www.literacyday.ca.

**M.A.D.E. IN EDMONTON GRANT MACEWAN COLLEGE.** 10700 104TH AVE., APR 23 The Portable School project. Doors at 6:45 p.m. Tickets: \$10 at the door. Info: www.madedinmontreal.com.

**MAD HATTER'S GALA SHAW CONFERENCE CENTRE.** 9757 JASPER AVE., APR 25 Info: www.macewan.ca/madhatters.

**NORTHERN ALBERTA WOOD CARVERS DUGGAN COMMUNITY HALL.** 3728 106TH ST., APR 25-26 26th annual show and competition. Info: www.nawca.ca.

**OTHER VOICES MAGAZINE RELEASE PARTY HILBERT'S.** 7601 115TH ST., APR 29 Fresh batch of handpicked poetry. An evening of words, visuals and libations. Doors at 7:30 p.m. Free admission (donations accepted). Info: www.othervoices.ca.

**RELIEVE THE BURNING DOWN UNDER WALKABOUT PUB.** 10420 82ND AVE., APR 23 A fundraiser for victims of the Australian bushfires. Dress code: Outback vs. Surf. Doors 6 p.m. Info: 278-3778.

**SPRING EDMONTON WOMAN'S SHOW 2009 NORTH-LANDS AGRICOLA.** 7515 118TH AVE., APR 25-26 Doors 9:00 a.m. Saturday, 11:00 a.m. Sunday. General Admission \$32.00. Children under 12 FREE. Info: www.northlands.com.

**STITCH AND CHAT CARROT COMMUNITY ARTS COFFEEHOUSE.** 9351 118TH AVE., APR 29 Doors at 7 p.m. Most Wednesdays. Info: www.thecarrot.ca.

**STORM THE STAGE JUBILEE AUDITORIUM.** 11455 87TH AVE.,

APR 24 Encore! gathers on the set of La Traviata for a launch party with a twist. Doors at 8 p.m. Tickets: \$40, available through Edmonton Opera Box Office.

**SWING DANCE AT SUGAR FOOT STOMPOURAGE HALL.** 10335 84TH AVE., APR 21-23 Beginner lessons followed by dance. Every Sat. Doors at 8 p.m.

**VISUAL ARTIST COLLECTIVE CARROT COMMUNITY ARTS COFFEEHOUSE.** 9351 118TH AVE., APR 29 Second Wednesday of each month. Doors at 7 p.m. Info: www.thecarrot.ca.

**WRITERS' CIRCLE CARROT COMMUNITY ARTS COFFEEHOUSE.** 9351 118TH AVE. Writing workshop every Tue of month. Doors at 7 p.m.

## LEARNING

**LIGHTREIM SECOND ANNUAL STUDIO LIGHTING SEMINAR MACWAN DOWNTOWN CAMPUS.** 106 104TH AVE., APR 25 and Nick Deon. Doors at 9 a.m. Tickets through Tix on the Square. Info: 420-1757.

## QUEER

**WOMEN'S COFFEE GROUP VILLAGE LIFESTYLES.** 10429 79TH AVE., APR 16 A social group for bi-curious and bisexual women. Every 2nd Tue of the month. 8:00 p.m. Info: http://groups.yahoo.com/group/bwedmton.

**COMMUNITY POTLUCK PRIDE CENTRE.** 9540 111TH

AVE., APR 16 A potluck open to all members of the LGBTQ community. A time to get together, share a meal and meet people from the community. Last Tue of month. Doors at 7 p.m. Info: tuffifeshaw.ca.

**MEN TALKING WITH PRIDE PRIDE CENTRE.** 9540 111TH AVE., APR 19 A social discussion group for gay, bisexual and transgendered men to discuss current issues and to offer support to each other. Every Sun. Doors at 7 p.m. Info: robwells780@hotmail.com.

**PLFAG PRIDE CENTRE.** 9540 111TH AVE., Parents and Friends of Lesbians and Gays: A support group for family members and friends of GLBT people. An excellent resource for people whose family members and friends have just come out. First Wed of month. Doors at 7 p.m. Info: edmontonab@plfaganada.ca.

**SENIORS DROP-IN PRIDE CENTRE.** 9540 111TH AVE., A social and support group for seniors of all genders and sexualities to talk, have tea and offer each other support. Every Tue and Thu. Doors at 1 p.m. Info: tuffifeshaw.ca.

**TESQ PRIDE CENTRE.** 9540 111TH AVE., Transgender Education and Support Group: Education and support for transgender, transsexual and questioning people in any stage of transition. Second Tue of month. Doors at 7:30 p.m. Info: admin@pridecentreofedmonton.org.

**TTIQ PRIDE CENTRE.** 9540 111TH AVE., A mixed gender open support group addressing the needs of transsexual and transgendered individuals. First and third Sun of month.

**Doors at 12 p.m. Info: admin@pridecentreofedmonton.org.**  
**WOMONSPACE BOARD MEETING PRIDE CENTRE.** 9540 111TH AVE., A social and recreational society run by volunteers to provide opportunities for lesbians to interact and support each other in a safe environment. First Sun of month. Doors at 10:30 a.m. Info: wspace@pridecentreofedmonton.org.

**YOUTH MOVIE PRIDE CENTRE.** 9540 111TH AVE., Movie chosen by youth (aged 14-25), usually with LGBT themes. Popcorn is served. Doors at 6:30 p.m. Info: brendan@pridecentreofedmonton.org.

**YOUTH UNDERSTANDING YOUTH PRIDE CENTRE.** 9540 111TH AVE., A place where LGBTQ youth under 25 can gather to have fun and learn about themselves and others in a safe, supportive, and caring environment. Doors at 7 p.m. Info: yuy@shaw.ca.

## READINGS AND LECTURES

**EARLY COMMERCIAL PHOTOGRAPHY STUDIOS IN JAPAN - SURVIVAL OF THE FITTEST ART GALLERY OF ALBERTA.** #100 10230 JASPER AVE., APR 23 Terry Bennett speaks as part of ASA's Inside Art Lecture Series. Doors at 1 p.m. Info: www.artgalleryofalberta.com.

**PHILOSOPHY FOR LIVING SGA EDMONTON CENTRE.** 10070 107TH AVE., APR 25 Buddhism lecture series. Doors at 1 p.m. Info: www.sgcanada.org.

**RAVING POETS KASBAR LOUNGE.** 10444 WHYTE AVE., WHYTE SOFA KING; the series. Every Wed. Doors at 7:30 p.m. Info: www.ravingpoets.com.



“THERE ARE JUST SO MANY THINGS WE'D LIKE TO TRY: THROWING A **BANJO INTRO** ON ONE OF OUR SONGS WAS JUST ONE OF THEM.

MUSIC PREVIEW • BRAINY METAL • BY TOM MURRAY | 658 words

# Mastodon Meets Mad Monk, Makes Metal

**THE GEORGIA BAND'S *CRACK THE SKYE* IS A SURPRISINGLY NON-FLAKY TALE OF TIME TRAVEL, ASTRAL PROJECTION, AND RASPUTIN**

## MASTODON

w/ Intronaut and Kylesa. Starline Room (10030-102 St). Sat, Apr 25 (8pm). Tickets: \$29.50, available through Ticketmaster or at the door.

Not since Boney M occupied the Top 10 has Russia's greatest love machine been given such an impressive makeover.

It took 30 years for Mastodon to resurrect the nigh-unkillable Mad Monk with their fourth release, *Crack the Skye*, and they've done it in a highly original way.

"Okay," admits singer/bassist Troy Sanders via cellphone as he walks through windy Albuquerque, battling sudden squalls while he explains the plot of their latest album. "On paper it definitely seems kind of strange — it's about time travel, astral projection, and Rasputin, and if you just look at it that way, it doesn't make a lick of sense."

In many ways, even after Sanders' explanation, it *still* doesn't make a lick of sense — but there is a plot, and it does hang together if you don't scrutinize it too closely. In short, *Crack the Skye* is a concept piece that follows the spirit of an astral-travelling paraplegic who finds himself without a connection to his body after drifting too close to the sun ... after which he's inserted in the Russian mystic whose influence on the czar's family through the early part of the 20th century led to numerous failed attempts at assassination.

Got it? Good — though it isn't really necessary. Mastodon has done

this before, after all, with a concept album based on *Moby Dick* (2004's acclaimed *Leviathan*), and if there's one thing that this band has proven, it's that they never let the idea supersede the actual music. Shuck the story if you must, *Crack the Skye* is still great Mastodon music, as viscerally thudding as anything they've ever done. While it might seem as though they've headed into somber prog land with titles like "The Czar: I. Usurper — II. Escape — III. Martyr — IV. Spiral," the fact is that Mastodon can't quite shake their metal roots, even as they add touches of banjo and melotron to the mix.

The result has gotten the Atlanta four-piece some of the best reviews of their careers, though Sanders (along with drummer Brann Dailor, guitarist Bill Kelliher and guitarist/vocalist Brett Hines) are quick to note that reviews don't determine how they judge their own work.

"It's an excellent compliment when listeners say they like what we do, don't get me wrong," he says, "but we didn't write the album to please a particular group of people. When you create art you want people to hear it — it's not there for just a few to discover."

Hold on. Even with esoteric topics like astral travel and historical figures, Mastodon expects to reach a wide audience? "Well," he says after a pause, "these are the topics that fascinate us. We lay them out on the table and kind of create from there. It's very collaborative — and we only put these interests together if they make sense."

So if someone has an obsession with Aztec culture and the coming apocalypse in 2012, it may not necessarily make it in?



"Scuse Me While I Crack The Skye" | Mastodon explores Russian history and altered states of cosmic consciousness on their new disc. PHOTO COURTESY OF WARNER BROS. RECORDS

"Exactly," Sanders laughs. "But we do like to keep it interesting — and you hope that your fans will stay with you on it, but there's no guarantee. Besides, for us to work, we all have to be on the same page, or nothing gets done."

From the way Sanders describes their democratic modus operandi, it seems amazing that anything gets

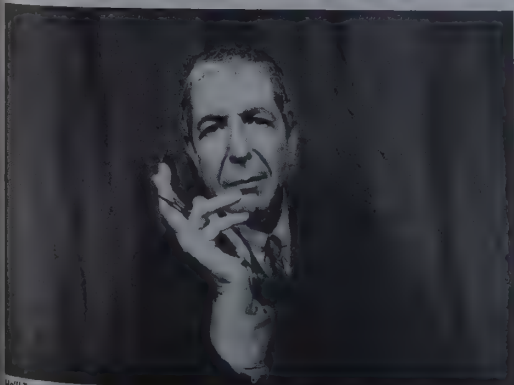
done in the Mastodon camp. But somehow four exploratory albums of pulverizing hard rock have come out of this partnership, all skirting the line between brutal metal riffing and thoughtful arrangements, with enough eye-opening sonic touches to keep it interesting for both band and listeners.

"We don't like to stand still," Sand-

ers says. "There are just so many things we'd like to try: throwing a banjo intro on one of our songs was just one of them. The possibilities are unlimited, but we also like to keep it rocking."

Feeding the body as well as the mind, right?

"Exactly — we're going at this one caveman step at a time."



He'll Touch Your Perfect Body With His Mind | Re patient, Leonard Cohen will probably be saving "Suzanne" for the encore. PHOTO SUPPLIED

## HOT TICKETS • MUST-SEE SHOWS

BIRD ON A WIRE

**Leonard Cohen**

Rexall Place • April 25

\$39.24 - \$249.74 | Ticketmaster

Even though Cohen recycled stage chatter from his *Live in London* album during his April 19 show in Vancouver, we won't hold it against him. If we were 74 years old with a discography like his, we'd run out of things to say too. Fortunately, his set on his current career-capper tour lasts upwards of three hours, so he'll be saying plenty through his music. And for those aspiring musicians in the crowd, here's some Zen wisdom to consider: do not seek to follow in the footsteps of the men of old; seek what they sought.

DEFINITELY NOT FROM QUEBEC

**Bloc Party**

Shaw Conference Centre • April 29

\$36.50 | Ticketmaster

Normally whenever the early '90s rap duo Kris Kross comes up in conversation, we turn on our heels and run. But we'll give them this: Kris Kross' 1992 performance on the British TV music program *Top of the Pops* apparently inspired Bloc Party's Kele Okereke to learn how to play guitar. Seeing Bloc Party on TV had just the opposite effect on Hot Tix, though — the video for "Signs" from their 2008 album *Intimacy* had us terrified of our radio dials for months. Good work, boys. Creepy, but good.

IN FULL BLOOM

**The Killers**

Rexall Place • April 27

\$30.50 - \$49.50 | Ticketmaster

Somebody told us we had a boyfriend who looked like a girlfriend that Brandon Flowers had last February, but then we remembered that Flowers was married in 2005 and that our boyfriend looked nothing like Tana Munblowsky. Why do people lie to us? Anyway, if you haven't heard the news, Flowers and his Killers are slated to play Lollapalooza this August alongside Depeche Mode and Kings of Leon. If you can't make it to Chicago, then might we suggest Rexall on Monday? They won't be back this way for a while.



# Eamon McGrath: From Wild Dogs To White Whale

**THE LOCAL ROCK WUNDERKIND GOT DRUNK (ON CREATIVITY) WHILE MAKING 13 SONGS OF WHISKEY AND LIGHT**

**EMON MCGRATH**

w/ Murder By Death, Starlite Room (10030-102 St.) Sun, Apr 26 (9pm). Tickets: \$15, available through Ticketmaster, Blackzyrd Music and Listen Records.

Local singer/songwriter Eamon McGrath has been involved in the Edmonton music scene since he was 13 years old. Seven years later, he's about to release a new album, his first non-independent release, *13 Songs of Whiskey and Light*. Right now, however, he has temporarily put his guitar aside and instead is banging the frying pan around making eggs. The pan rattles as he explains the difference between last year's *Wild Dogs* disc and *13 Songs*.

"This is more like a family album, where the other record is like a novel," McGrath says. "If *Wild Dogs* is like a written piece of work with a beginning, middle and an end, [*13 Songs of Whiskey and Light*] is a bunch of snapshots put together on a page that you could extrapolate a story from — or maybe the stories are not in order or someone is emphasizing one part

or exaggerating one thing that happened. The story is all over the place, but you still know the plot."

The story of *13 Songs of Whiskey and Light* was culled from more than 100 home-recorded songs from 18 albums and is McGrath's first release on the independent label White Whale Records out of Toronto. Narrowing down the songs from 100 to 13 was no simple process and McGrath says the result wouldn't have been the same if White Whale weren't releasing it.

**"IT'S PUNK, IT'S LOUD, IT'S PSYCHEDELIC, IT'S PISSED OFF, AND IT'S SAD AT THE SAME TIME."**

"My original selection was completely different," he explains. "There was a lot more noise and experimentation on it. Looking back on it, I think they made a good call. I don't think it would have been a good record if they went with what I wanted to do."

The album might not seem that new to Edmontonians, since McGrath has been performing a lot of the material for a while now. But with The City Streets as his backing band on his upcoming tour, they sure

won't sound the same as they do on the record. Take the song "Caves," for instance.

"It's punk, it's loud, it's psychedelic, it's pissed off and it's sad at the same time," McGrath says, "and on the album it's this delicate thing."

This is the part of the process that McGrath likes the best — getting a band together and spontaneously wailing out a song that turns out to be completely different from the original. Get him talking on this subject and his love for the creative

impulse is as powerful — and as impossible to ignore — as the smell of booze on a drunk's breath. Which is why he can't wait to hit the road this summer.

"With each tour there's always something you learn every time," he says. "The road always teaches you something about yourself or about someone else or about something in your life. I see it as a sacred sort of thing. It's kind of this meditation — that's how I think about it. I wonder what it will teach me this time."



**Prince 'til White?** | Eamon McGrath is now part of White Whale, the label that's also home to Handsome Furs and Mohawk Lodge. PHOTO COURTESY OF WHITE WHALE RECORDS

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MUSIC PREVIEW • GOLD RECORD • BY RENATO PAGNANI | 565 words

# ... And On Beatbox, Tom Waits?

**INDIE RAPPERS ATMOSPHERE WERE SHY ABOUT ASKING THE MUSIC ICON TO COLLABORATE, BUT THEY'RE GLAD THEY FINALLY FOUND THE NERVE**

## ATMOSPHERE

w/ Josh Martinez, Attracted to Gods: Starlite Room (10030-102 St), Tue, Apr 28 (8pm). Tickets available through Ticketmaster, Blackbox, Foosh, Listen.

Since its release last spring, I've probably listened to Atmosphere's fifth album, *When Life Gives You Lemons*, *You Paint That Shit Gold*, more than 50 times. But until I started doing some research in preparation for my interview with Slug, the rapping half of the Minneapolis-based duo (rounded out by producer Ant), I had no idea musical legend Tom Waits was featured on the album — but my ignorance doesn't bother Slug in the slightest. Waits doesn't sing or play an instrument on the song "The Waitress"; rather, he beatboxes, which may be why it took me so long to clue into the fact it's him doing the Rahzel impersonation.

"He didn't try to own the song, and I loved that," Slug says. "He just climbed in and found somewhere he fit, and it didn't have to be uncom-

fortable or weird. It wasn't contrived — I told him, 'If you think you can add something, great. If not, don't try to force it.' And how often do you get Tom Waits to beatbox on your song?"

"When he sent me what he came up with, I was actually really relieved," he continues. "I didn't have to feel like I was exploiting his voice or his name."

But the collaboration almost never happened. Slug and Ant were in the middle of recording the bulk of what would go on to become *Lemons*, and Slug had already written "The Waitress." He knew the song's subject matter was very Waitsonian, but felt conflicted about asking Waits' son, whom Slug has been friends with for a few years, to put him in contact with his legendary pops. As they were wrapping up recording, Slug finally bit the bullet and asked, to his relief, his friend was more than happy to hook the two artists up.

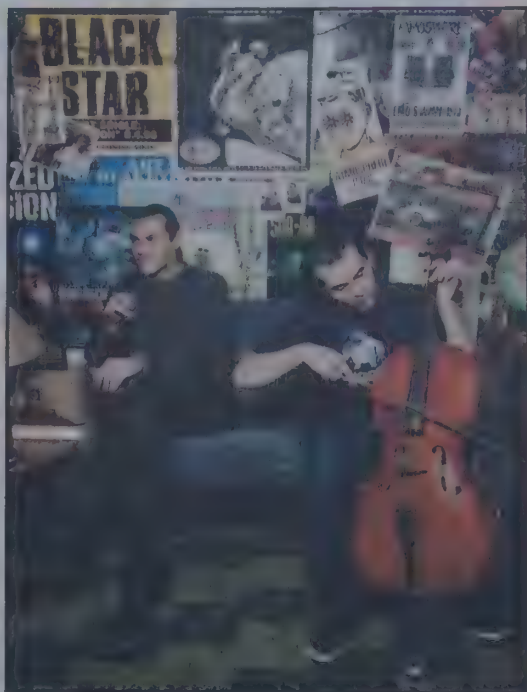
"[Ant and I] actually considered not putting his name in the credits," Slug adds. "I wasn't working with the guy to get critical acclaim to sell more copies. In the end, I figured I should at least put 'T. Waits' in the liner notes so when I'm old and have Alzheimer's I can still look at it and

go, 'Hey, I did a song with Tom fucking Waits!'"

And although Slug might not have been concerned with how a Tom Waits feature could have increased sales of *Lemons*, the album debuted at #5 on the *Billboard* charts, selling more than 36,000 copies in its first week — an impressive feat for a rap group on an independent label. But Atmosphere has built up a loyal fanbase over the years, often touring colleges and smaller towns that major-label artists routinely skip over. They also give away as much music for free as they can.

Before the release of *Lemons*, for instance, Atmosphere gave away *Strictly Leakage*, a collection of more lighthearted party tracks, for free on their website. And older full-length albums, such as *God Loves Ugly*, which has just been re-released after being out of print for more than a year, have also been available for download on the group's website at different points in time.

"From now on, we're going to release much more of the material we record, which is what the *Leakage* series is for," Slug says. "I just don't want quality, I want quantity too. I want to be the Lil Wayne of the underground."



When Life Gives You Cellos, What Colour Do You Paint Them? | Atmosphere's Slug and Ant send beautiful music into the ozone. PHOTO COURTESY OF OUTSIDE MUSIC



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APR 23 - APR 25 Tony DIZON  
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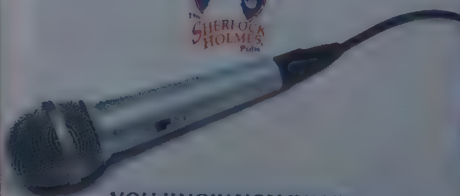
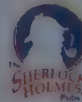
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# God Loves Melissa McClelland

**AND OUR WRITER FELL UNDER HER SPELL IN A BIG WAY TOO AS SHE TALKED ABOUT HER NEW VICTORIA DAY DISC**

MELISSA MCCLELLAND

w/ Jason Plumb: Haven Social Club (1570A Stony Plain Rd.), Fri, Apr 24 (8pm). Tickets: \$75, available through Ticketmaster (451-8000/ticketmaster.ca) or at the door.

Somewhere in the middle of listening to songwriter Melissa McClelland talk, I realize that somehow our interview has turned into more of a conversation. Her ideas, her stories seem less contrived than the usual question-and-answer boilerplate. Her newest album, *Victoria Day*, has that same mix of candor and unpredictability ■ takes you for a ride, and like all good stories, you don't realize that it is finished until it is.

"The contrast in my music is that it's nasty stuff, but it's delivered in a sweet package," McClelland says. "I look for the little stories within the big story. I'm always looking for the details. I'm always on the road, so I pick up things along the way because there are so many things to take in and so many colourful characters. It's those tidbits that make it hard to resist. Sometimes it seems obvious like, 'Ah, man, this could be a great

song,' but it usually doesn't come out right away. Memories, I find, are easier to grasp than being in the moment, because during the moment, you're just taking everything in. Sometimes when you're remembering something from far away, you romanticize it or there is some kind of nostalgia attached to it, so you can have more fun with it."

And in true McClellandian fashion, she spins me a yarn as if the two of us were sipping brandy around

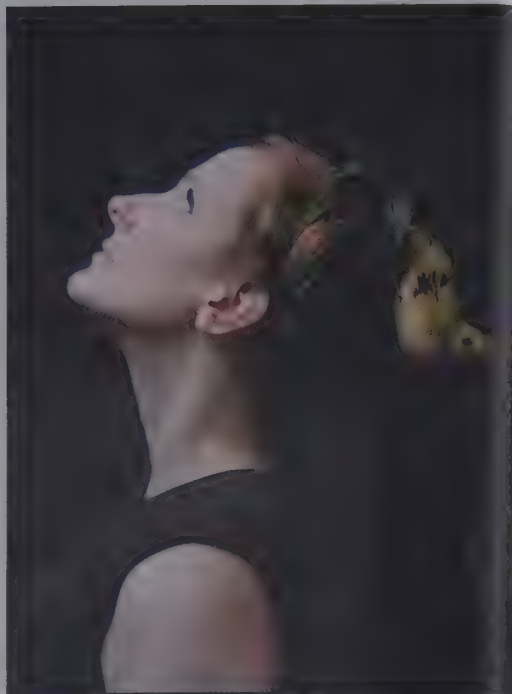
sign attached. On the sign there was a cherry. At one point there were prostitutes working in the motel and whenever one of them was available, the cherry would light up and that's how people knew. So anyway, the next day I started writing 'God Loves Me' and at first it was pretty literal because I mentioned the bar in the song, but later on I rewrote it because I wanted it to be a little more mysterious. Now here I go giving it all away!"

**"MY MUSIC IS NASTY STUFF, BUT IT'S DELIVERED IN A SWEET PACKAGE."**

a glowing hearth. This one, a story about a story, shows ■ bit about how she does what she does — and perhaps why she does it too.

"There's ■ song on my record called 'God Loves Me' and that was inspired by a bar in Missouri called the Luna Café that has been along Route 66 for what seems like forever. It's such a great little place — the guy who ran it was hilarious, we hung out with them all night and they gave us homemade moonshine in a jar. Anyway, they were telling me a story about the motel that is attached to bar and about the neon

Canada is ■ series of small pockets of population connected by roads. McClelland has been down many of those roads but the one to success has been more difficult to find. "With the state that the music industry is in — and this sounds very pessimistic — but you aren't going to have much luck anywhere," she says. "You have to find your own way in this industry right now and I don't know if running to L.A. and showcasing for all the record labels is a good idea. You just have to put the work in, create something on your own, and let that speak for itself."



**Watch The Birdie** | Great ideas for songs have a way of nesting in Melissa McClelland's head. PHOTO COURTESY OF SIX SHOOTER RECORDS

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- 2 Kiss Me Thru the Phone, Soulja Boy
- 3 Crack A Bottle, Eminem
- 4 Dead and Gone, T.I. ft. Justin Timberlake
- 5 LoveGame, Lady Gaga
- 6 I'm On A Boat, Lonely Island ft. T-Pain
- 7 Single Ladies (Put a ring on it), Beyonce
- 8 Jai Ho! (You Are My Destiny), A.R. Rahman ft. The Pussycat Dolls
- 9 Untouched, The Veronicas
- 10 Boom Boom Pow, Black Eyed Peas

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## CD REVIEWS



Darwinian Punk!  
**THE THERMALS**  
*Now We Can See*  
(Kill Rock Stars)

★★★★☆

Where other punk outfits are content to spend decades raging abstractly against corporate phonies, Portland, Ore. duo The Thermals have considerably grander aspirations. Their fourth album, *Now We Can See*, takes on nothing less than evolution itself — often from the point of view of some hapless creature in mid-transformation. Opening track "When I Died" quickly sets the primordial mood: "I took off my clothes / I took off my skin / Starting shedding my arms / To start getting my fins." Luckily, guitarist/vocalist Hutch Harris and bassist/drummer Kathy Foster also possess ultra-sharp gifts for loud, bristling melodies — one-third razor blade, two-thirds candy apple. Harris's barrelling vocals can turn even the most bizarre material into a winning singalong, best seen in songs like "We Were Sick" and "Liquid In, Liquid Out." And if you don't care for all that evolution stuff, you may still fall for the "oh-wah-oh-oh" chorus on the title track — just try not to remember that the title is decidedly not a metaphor.

MICHAEL HINGSTON



Harvey Histrionics  
**PJ HARVEY & JOHN PARISH**  
*A Woman a Man Walked By*  
(Island)

★★★★☆

The latest collaboration between increasingly marginal/unhinged-sounding alt-chanteuse Harvey and producer/multi-instrumentalist Parish is the ideal album for someone who likes the *concept* of music better than *actual* music. It's finely layered, emotive, provocative, and just about impossible to listen to from beginning to end. After the promisingly haunted opening of "My Blackhearted Love," the album works her Artist in Touch With Darker Impulses persona to a vexing degree. Gallingly, there are brilliant touches throughout, like the gently plunked ukulele behind Harvey's fragile vocal on "The Soldier" or the oddly-metred beat and sudden bursts of melody that punctuate "The Chair," another track that isn't totally given over to abrasive histrionics. As for much of the rest, they might come in handy if urging those last few lingering guests out the door in the dying moments of your next house party.

SCOTT LINGLEY



Noise Pop  
**MICACHU AND THE SHAPES**  
*Jewellery*  
(Rough Trade)

★★★★☆

My word, the annoyances that indie rock critics are willing to put up with these days! The reviews of *Jewellery* all seem to agree that it marks the arrival of an exciting new pop-music maverick, 21-year-old Londoner Mica Levi. And if I were judging her solely on the basis of "Golden Phone" and "Calculator" (which sounds like Deerhoof covering "Tequila") I'd agree. Her jittery, skittery, covered-with-littery sound really does capture the hyper-linked, short-attention-span psyche of the text-message generation. But it's as if Levi has consciously added at least two elements that will make the other tracks on *Jewellery* as difficult to enjoy as possible: she encrusts even her poppiest melodies with untuned guitars, primitive, off-key yelping, the whine of a vacuum cleaner, and word-salad images of vultures and "curly teeth." Are my aging ears just too beholden to outmoded notions like "melody" and "harmony"? Perhaps — I never got the Fiery Furnaces either. But when I read the rhapsodic reviews in Pitchfork and Coke Machine Glow, I find myself wondering what "indie restaurant critics" would sound like. I picture them eating a salad generously dusted with sand and pieces of broken glass and savouring how refreshing and delicious it all is.

PAUL MATWYCHUK



Branching Out  
**SLIM TWIG**  
*Contempt!*  
(Paperbag)

★★★★☆

*Contempt!* is a stark, atmospheric, lyrically cohesive album, but that doesn't mean I really need to listen to it ever again. Though there are some real standouts, the songs on *Contempt!* mostly blend together into one long succession of dark synths, experimental keyboards, minimal percussion, and drawling rockabilly-rhyming vocals. "Young Hussies" starts things off with minimal electro percussion, with cascading, dissonant keyboards and the sound of broken glass filling out the song. Atop it all is Slim Twig's near-rapping, rhythmic, rhyming, drawling, and rigidly sung descriptors which paint a dark picture of a couple of, yep, young hussies. "Mansion Haunting" perfects this format, with more interesting instrumentation, stronger lyrics, and a clearer, less obnoxious delivery: this is the song on *Contempt!* that most closely resembles a single. Perhaps Slim should be applauded for making such a subtle album, but there's a fine line between subtle and boring.

MIKE DEANE



Ugh  
**USS**  
*Questamation*  
(Smashing World)

★★★☆☆

With *Questamation*, the Toronto-based duo USS (the name stands for Ubiquitous Synergy Seeker; no, I am not making that up) proudly joins the world of uninteresting, unbearable, and ultimately disposable radio-friendly garbage. USS's MySpace page describes their sound as "Nirvana unplugged at a science centre rave with DJ Premier. Bob Marley in a lab coat. Chuck D and Flavor Flav at a motivational seminar. A campfire afterparty." I have no problem with a band trying to eclecticize its sound, but this is really too much. (Hey, if they can make "Questamation" a word, why can't I make up eclecticize?) But their flashy attempts at sounding diverse and unique come off merely as generic and forgettable. And don't get me started on the regrettable songwriting: on "Stationery Robbery," when a thief laughs about how he "stole your pen, so you can't ever write again," it's amusing only as an apologetic explanation for why their lyrics are so dreadful. The badness of this album leaves me with a Questamation of my own: why will it make USS even more popular than before?

CURTIS WRIGHT

## LISTEN · BY FISH GRIWKOWSKY

## THE HANDSOME FAMILY

## HONEY MOON

*Honey Moon* is an almost jarringly obsessive love letter to nature — though not in any direct "environmentalist" sense. It's more about a constantly noted setting. Rennie Sparks' American Gothic-style lyrics are simply infested with small creatures and old trees, mysterious swamps and hidden birds. Some human architecture is also included — strip malls and a drawbridge, for example — but always seen from a distance. It's as if Rennie were writing her lyrics for an agoraphobic to sing ... though her husband Brett's bipolar condition doesn't checklist being afraid of being inside.

On more than a few songs, Brett ditches the too-cool-to-emote alt-country cliché to a shockingly earnest, 1940s-style earnestness. It's like something you'd hear in a black-and-white musical, down to the whistling. The backbone is still the kind of educated hillbilly sound *No Depression* magazine used to coo eloquently about, thesaurus in hand, but the departure is welcome.

"A Thousand Diamond Rings," the standout track, is fairly traditional, mind you. Brett's voice swoops beautifully, and the rings of the title are actually an ode to sunset light easing along broken parking lot glass ("Love is Like" ties the package up neatly, floating weightlessly around with little beeps in the background. It took me a few listeners, but this one's really grown on me.

★★★★☆

## THE DIVORCEES

## LAST OF THE FREE MEN

It's not a matter of "fair," preconceptions matter. Like this wave of supposedly underground films like *Juno* and *Slumdog Millionaire* that are actually on the same dippy level as *Two and a Half Men*, commercial country music has been struggling for a while now to stay alive by inviting into the

mainstream what it feels is "alternative." But what used to happen is Paul Brandt or Alan Jackson would throw in a novelty trucker song or some extremely upbeat tune about kissing your cousin, generally played at the end of the night ... but essentially joke songs for children. What this has to do with The Divorcees is that all their songs on some level are like this, and indeed CMT has welcomed them as the new Highwaymen. Bullshit. Though certainly danceable and a lot of fun live, when you try and sing exactly like Waylon

Jennings, you're pandering. Take away the "edgy" image and listen to the music and you'll realize all this has been done before, including singing about crappy cars with love and sad duets using "storm" as the metaphor. It's hot country and I'm so fucking sick of that shit and the shrunken, dim army of mongoloids who still barely embrace it.

★★★☆☆

## OLD SCHOOL

## FRED EAGLESMITH

## 50 000 DOLLARS (1999)

Now here's an example of how to come in from country's border with something genuinely marvelous. Though sentimental and even clichéd, Eaglesmith is fully in control of his own desperate, messy sound. Like Steve Earle, the distortion pedals are

everywhere and his voice is like razor wire. But listen to the exhausted "Rodeo Boy" and tell me you're not moved. "I don't think folks know what to say since they heard the news," he sings, adding to the album's general theme of being

smaller than pretty much everything in this world. Sometimes that's a good thing — "Mighty Big Car" is auto porn, "Ten Ton Chain" another expression of awe at things built. Fredheads and his insultingly campy stage act aside, here's how to lay it down in the studio.

★★★★★





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# Feast And Famines



WILDLIFE FISH GRIUKOWSKY

**I'D RATHER LISTEN TO  
CUBAN GRACKLES THAN ANY  
BAND AROUND, EXCEPT FOR  
THE FAMINES. AND SNFU**

As predicted, all over Cuba you can hear son, mambas and everything else Ry Cooder brought to us rhythmless honkies at the turn of the century. Jazz clubs are abundant on the streets, though off the main square in Holguin, oddly enough, La Caverna de los Beatles has one of the flashiest signs and window art. Having been down the dank stairs in Liverpool's actual Cavern, I cast a vote for the Cuban version, especially since all four of the actual Beatles never played either place — the U.K. version, as you probably know, is a transplant from down the alley.

Disturbingly, what little of our own global-octopus music was float-

whistle woke me up happy every morning. Or whatever you call the "morning" when it starts at 1:37 p.m. Another song, that of the *perverted* security guard, deeply impressed Motorjoan, formerly of The Skinhead, down for the same wedding. The guard's atrociously distinct call of "fucky fucky" received quite a solid reaction as MJ screamed at him under a nearly full moon as we emerged from swimming late the first night. Still, we were a little worried about the man, as he was never seen or heard from again.

This obsessively-focused column could almost be called the **Raymond Biesinger Report** sometimes, but the unmatched, active little gumper has done it again. This time he's produced and packaged a cassette recording called *14 July, 2008 by the FAMINES*. Strikingly, it's accompanied by a 268-page miniature book of liner notes, same size as a tape in case, which is an interesting/lunatic view into Rain Man Biesinger's head. Along with detailed contextual notes (including fingerprints) of everyone involved in the playing, recording and interviewing of the band for a

**WHAT LITTLE OF OUR OWN GLOBAL-OCTOPUS MUSIC  
WAS FLOATING AROUND LIKE A DEAD JELLYFISH,  
AND AMOUNTED TO BASICALLY SHAKIRA, CHER,  
AND ALLEGED EARTH HUMAN CÉLINE DION.**

ing around like a dead jellyfish and amounted to basically Shakira, Cher, and alleged Earth human Céline Dion.

Cuba Music TV, apparently named in order to need no identifying details, was much more representative of what you'd hear on the streets. Namely, bizarre mashups of American pop music where you'd have the sounds of goth and rap mixed with cowboy outfits. Axl Rose might possibly hamburger into when not forcing his latest guitarist to reproduce an existing recording note for note over painful months.

Of course, the sweetest music of all was the impossibly diverse ecosystem. Just sit on a bench or beach you'd see a new kind of bird every hour or so. Skinny black Greater Antillean Grackles were more common than magpies in Alberta, and, like crows, seemed to have a sophisticated language including songs from other birds. Their sexy double

story in *Vue Weekly*, Biesinger lays out his band budget down to the dollar and even what Edmonton's geographical and economic stats entail.

Biesinger's detractors could call it the most self-focused thing he's ever done, but it's actually a brilliant miniature installation to place on the shelf beside his three other books. (You can pick up a copy at the release party on May 7 at The Pawn Shop.)

Please don't forget about sorta SNFU's free show in Megatunes basement Tuesday at 4 p.m. for about half an hour. I saw Chi Pig there when he was through with wicked-ass SlaveCo and there was barely room for him to spit in our faces. The thing you don't want to do is show up right at four, then get mad when you can't get in. I mean, that'd be pretty punk rock of you and all, but if you want to take it all the way, you may as well wear a diaper and tell your dad he's "Hitler."

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LIVE MUSIC

THURSDAY  
**Live Music**  
CONSTANTINES WINSPEAR CENTRE, 9720-102 AVE. With The Weekenders. Doors at 7:30 p.m.  
DEVIN PHILLIPS BAND URBAN LOUNGE, 10544 WHYTE AVE.  
EMILIE-CLAIRE BARLOW ARDEN THEATRE, 85 ST. ANNE ST. ST. ALBERT Doors at 7:30 p.m.  
THE PROLICS URBAN LOUNGE, 10544 WHYTE AVE.  
THE HANGOUTS LKWD LOUNGE, 10081 JASPER AVE. With Deadbeats and Service Pair. Doors at 9 p.m.  
JUSTIN SERIKU TOUCH OF CLASS GAMING ROOM, 11727 KINGSWAY AVE. Doors at 8 p.m.  
USA NICOLE GRACE BLUE CHAIR CAFÉ, 9624-76 AVE. Doors at 4 p.m.  
NEIL YOUNG REXALL PLACE, 7424-118 AVE. Doors at 8 p.m.  
www.ticketmaster.ca  
PARAMEDIC PAWN SHOP, 2ND FLOOR, 10551-82 AVE. CD release party with Five Alarm Funk. Doors at 8 p.m.  
RON TAYLOR VARSONA SECOND FLOOR, 106 ST. & WHYTE AVE. Doors at 7 p.m.

**Dis/Club Nights**  
HIGHER LEVEL THURSDAYS LEVEL-2 LOUNGE, 11607 JASPER AVE.  
MIA FELLOW BUDDY'S PUB, 11725B JASPER AVE.  
PUNK RANK BINGO NEW CITY, 10081 JASPER AVE. Doors at 9 p.m.  
SURETY TEMPLE THURSDAYS TEMPLE, 10030-102 ST. Doors at 9 p.m.  
URBAN SUBSTANCE THURSDAYS GINGER SKY LOUNGE, 10010-118 AVE.

FRIDAY  
**Live Music**  
ALL ELSE FAILS JET NIGHTCLUB & SPORTS LOUNGE, 1227-34 AVE. With Brought To You By and Polar. Info: www.jengethul.ca.  
ANNA BEAUMONT UNITARIAN CHURCH OF EDMONTON, 10304-119 ST. Doors at 7:30 p.m. Tickets: 455-4961.  
APRIL APOCALYPSE AVENUE THEATRE, 9030-118 AVE. With Mark Mc For Dead, Letters to Elise and more. Doors at 7 p.m. Tickets: \$15 at door.  
CRUISELINE FRESH START BAKERY & BISTRO, 484 RIVERBEND SQUARE. Doors at 7 p.m.  
BARRY MATTHEWS STEEPS TEA LOUNGE, 12411 STONY PLAIN RD. Doors at 8:30 p.m. Info: 488-1505.  
CLIVE CON BIEKER CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-87 AVE.  
EQUATION STARLITE ROOM, 10030-102 ST. With Drakes' Theory and ET Quartet. Doors at 9 p.m. Tickets: \$10.  
HUTCHINSON ANDREW TRIO YARDROD SUITE, #11, TOMMY BANKS WAY. Doors at 8 p.m. Info: www.yardbird-suite.com.  
MELISSA MCCLELLAND HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD. With Jason Plumb. Doors at 8 p.m.  
PASSENGER ACTION NEW CITY, 10081 JASPER AVE. With 40 Thieves and Coffin Ships. Doors at 9 p.m.  
PLAIN JAMES AXIS CAFE, 10349 JASPER AVE. Doors at 8 p.m. Tickets: \$10 in door.  
SLOWBURN HULBERT'S, 7601-115 ST. Doors at 8 p.m.  
TARANTULA LKWD LOUNGE, 10081 JASPER AVE. With Harvest Thought and Hired Hands. Doors at 9 p.m.

**Dis/Club Nights**  
DISCONNECTED FRIDAYS BANK ULTRA LOUNGE, 10765 JASPER AVE. Local house and international guest DJs.  
DANCEHALL REGGAE NIGHT 180 DEGREES, 10760-107 AVE. With Generation IIVEXX. Doors at 10 p.m. Info: 414-0233.  
DONOVAN NEWCASTLE PUB AND GRILL, 6108-90 AVE.  
EDDY TOONFLASH BUDDY'S PUB, 11725B JASPER AVE.  
DJ SEXXXY BOOTS BAR, 10242-106 ST.  
DJ SHAWNIBIS ON THE ROCKS, 11740 JASPER AVE.  
FORBIDDEN FRIDAYS EMPIRE BALLROOM, #2601, WEM, 8890-107 ST.  
FORMULA FRIDAYS LEVEL-2 LOUNGE, 11607 JASPER AVE.  
GIRLS GIRLS GIRLS TEMPLE, 10030-102 ST. With DJ Sweetz.  
DJ Freize: Mistress Mangedesh, and Bass King-Key.  
HARD CLUB HALO LOUNGE, BSMT, 10538 JASPER AVE.

TANYA MORGAN BRUX BAR & GRILL, 10030-102 ST. With Masia One, The Greater Good, DJ Shortee, DJ Twist. Doors at 9 p.m.

SATURDAY  
**Live Music**  
100 MILE HOUSE HULBERT'S, 7601-115 ST. Doors at 8 p.m.  
GAMBLIN TRIO PRIORITY YARDROD SUITE, #11, TOMMY BANKS WAY. Doors at 8 p.m. Info: www.yardbird-suite.com.  
THE GET DOWN LKWD LOUNGE, 10081 JASPER AVE. With The Von Zipper and Battle Snakes. Doors at 9 p.m.  
KELTI MALONE AXIS CAFE, 10349 JASPER AVE.  
KILLING CASUAL/JET NIGHTCLUB & SPORTS LOUNGE, 9221-34 AVE. With Bear (Your Name Here) and Usa Minor. Info: www.jengethul.ca.  
LEONARD COHEN REXALL PLACE, 7424-118 AVE. Doors at 8 p.m. Tickets: www.ticketmaster.ca.  
MASTODON STARLITE ROOM, 10030-102 ST. With Intronaat and Kylesa. Doors at 7 p.m.  
TOM PHILLIPS AND THE MEN OF CONSTANT SORROW HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD. CD release.  
UBIQUITOUS SYNERGY SEEKER PAWN SHOP, 2ND FLOOR, 10551-82 AVE. With Screwface Lewis. Doors at 8 p.m.

**Dis/Club Nights**  
DANCEHALL REGGAE NIGHT 180 DEGREES, 10760-107 AVE. With Generation IIVEXX. Doors at 10 p.m. Info: 414-0233.  
DJ HOT PHILLY RED STAR, 10538 JASPER AVE.  
DJ SEXXXY BOOTS BAR, 10242-106 ST.  
DJ SHERI HANDELL PUB AND GRILL, 6108-90 AVE.  
DIPLO EDMONTON EVENT CENTRE, 2556, 8882 170 ST. Doors at 9 p.m. Tickets: www.ticketmaster.ca.  
MENACE SESSIONS BLACK DOG FREEHOUSE, 10425 WHYTE AVE.  
OH SNAP BRUX BAR & GRILL, 10030-102 ST. Doors at 9 p.m. Tickets: \$5 at Door.

SUNDAY  
**Live Music**  
BACH PROJECT ST. TIMOTHY'S ANGLICAN CHURCH, 8470-145 ST. Conducted by Jordan Van Blerk. Doors at 8 p.m.  
BACH SUITE PROJECT CONVOCATION HALL, UNIVERSITY OF ALBERTA, 113 ST. & 91 AVE. With Josephine van Lier.  
CELTIC MUSIC SESSION DEVANEY'S IRISH PUB, 9013-88 AVE. Hosted by Keen-Lynn Zwicker from 4-7 p.m.  
DON BERNER DUO BLUE PEAR, 10643-123 ST.  
EAMON MCGRATH STARLITE ROOM, 10030-102 ST. With Murder by Death. Doors at 8 p.m.  
JAY ANTHONY WILLIS YARDROD SUITE, #11, TOMMY BANKS WAY. CD release party. Doors at 7:30 p.m.  
JESSE COOK ARDEN THEATRE, #5 ST. ANNE ST. ST. ALBERT Doors at 7:30 p.m.  
MADCAPS BLUES ON WHYTE, 10329 WHYTE AVE.  
MISHAPS ON THE ROCKS, 11740 JASPER AVE.  
PETRO POLUJIN TOUCH OF CLASS GAMING ROOM, 11727 KINGSWAY AVE. Doors at 5 p.m.  
REGGAE SUNDAYS HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD. With Soullah Fyah. Doors at 9 p.m.

**Dis/Club Nights**  
DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.  
MONDAY  
**Live Music**  
THE KILLERS REXALL PLACE, 7424-118TH AVE. Doors at 7:30 p.m.  
OHBUDDY PAWN SHOP, 2ND FLOOR, 10551-82 AVE.  
**DJs/Club Nights**  
DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.  
ELECTRIC NONSENSE BLACK DOG FREEHOUSE, 10425 WHYTE AVE.  
METAL MONDAYS LKWD LOUNGE, 10081 JASPER AVE.

TUESDAY  
**Live Music**  
ATMOSPHERE STARLITE ROOM, 10030-102 ST. With guests. Doors at 8 p.m.  
DREW & APRIL BRUX BAR & GRILL, 10030-102 ST. Doors at 9 p.m.

FROM THE RIVER TO THE SEA FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK. A collection of Canadian choral music. Info: www.festivalplace.ab.ca.  
JORMA KAUONEN MCDOWGALL UNITED CHURCH, 10025-101 ST. With Barry Mittenhof. Doors at 6:45 p.m. Tickets: \$40. Info: www.tuxtonthesquare.ca.  
SNFU NEW CITY, 10081 JASPER AVE. With E-Town Beatdown, Burn Hollywood Burn, and Better Off Dead. Doors at 9 p.m.  
WAYNE FESCHUK QUARTET YARDROD SUITE, #11, TOMMY BANKS WAY. Doors at 8 p.m. Info: www.yardbird-suite.com.

**DJs/Club Nights**  
DJ ARROWCHASER BUDDY'S PUB, 11725B JASPER AVE.  
WEDNESDAY  
**Live Music**  
ZISLANDGIRLS WINSPEAR CENTRE, 9720-102 AVE. CD release. Doors at 8 p.m. Tickets: \$20. Info: www.winspear-centre.com.  
BLOC PARTY SHAW CONFERENCE CENTRE, 9797 JASPER AVE. With Hot Hot Heat. Doors at 7 p.m. Info: univenevents.com.  
DAN SKAKUT TRIO COPPER POT, #101, 9707-110 ST.  
DUFF ROBINSON DEVANEY'S IRISH PUB, 9013-88 AVE.  
JAZZ & SHIRAZ WEDNESDAYS RED PIANO CULIN BISTRO & CULING PIANO BAR, 1638 BOURBON STREET (WEM) Hosted by Dave Babcock and His Jump Trio.  
LYLE HOBBS RIVER CREE RESORT AND CASINO, WHITEMUD DR & WHITEMUD RD, ENOCH. Doors at 7 p.m.

**DJs/Club Nights**  
BEAT PARTY WEDNESDAYS STOLLI'S 201, 10368 WHYTE AVE.  
GUEST DJ RED STAR, 10538 JASPER AVE.  
RETROACTIVE RADIO BLACK DOG FREEHOUSE, 10425 WHYTE AVE.  
RUBBER BAND HULBERT'S, 7601-115 ST. Karaoke, singing, dance, and comedy.  
WILD STYLE WEDNESDAYS BRUX BAR & GRILL, 10030-102 ST.

ONGOING  
**Live Music**  
AEROMYTH RIVER CREE RESORT AND CASINO, WHITEMUD DR & WHITEMUD RD, ENOCH, APR 24-25 Aeromith tribute. Doors at 7 p.m.  
ALFIE ZAPPACOSTA JEFFREY'S CAFÉ & WINE BAR, 9640-142 ST. APR 24-25  
AUNTIE KATE BLUES ON WHYTE, 10329 WHYTE AVE. TO APR 25  
BOBBY AUSTIN SHERLOCK HOLMES PUB, 10012 101A AVE. APR 28-MAY 2  
DERINA HARVEY ATLANTIC TRAP AND GILL (7704-104 ST.) APR 23-25. SHERLOCK HOLMES PUB (WEM), APR 28-MAY 2  
DON JOHNSON BLUES ON WHYTE, 10329 WHYTE AVE. TO APR 25 Info: www.bluesonwhyte.ca.  
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EXIT 309 ON THE ROCKS, 11740 JASPER AVE. APR 24-25  
GRAHAM LAWRENCE TOUCH OF CLASS GAMING ROOM, 11727 KINGSWAY AVE. APR 24-25 Doors at 8 p.m.  
HARDLINE BLUES BAND GNCORE CLUB, #116 957 FIP ST. APR 24-25 Doors at 8 p.m.  
LYLE HOBBS ROSE & CROWN, #105, 10235-101 ST. APR 23-24  
MUSTARD SMILE URBAN LOUNGE, 10544 WHYTE AVE. APR 24-25  
STAN GALLANT SHERLOCK HOLMES PUB (WEM), TO APR 25  
STEVE MARRINER BLUE CHAIR CAFÉ, 9624-76 AVE. APR 24-25  
SUITE 33 YELLOWHEAD CASINO, 12464-153 ST. APR 24-25  
TODD REYNOLDS TOUCH OF CLASS GAMING ROOM, 11727 KINGSWAY AVE. APR 24-25 Doors at 8:30 p.m.  
TONY DIZON SHERLOCK HOLMES PUB, 10012-101A AVE. TO APR 25  
TOO SLIM AND THE TAILDRAGGERS BLUES ON WHYTE, 10329 WHYTE AVE. APR 27-MAY 2

OPEN STAGE  
THURSDAY  
COAST TO COAST PUB AND GRILL 552 CALGARY TR. Doors at 7 p.m.  
DUSTER'S PUB 6402-118 AVE. Doors at 9 p.m.  
LB'S PUB #110, 23 AKINS DR. ST. ALBERT Doors at 9 p.m.  
SIDELINE PUB #11018-127 ST. Doors at 8 p.m.  
SPORTSMAN'S LOUNGE 8170-50 ST. Doors at 8 p.m.  
FRIDAY  
COAST TO COAST PUB AND GRILL 552 CALGARY TR. Doors at 9 p.m.  
BLUES ON WHYTE 10329 WHYTE AVE. Doors at 4 p.m.  
CARROT ARTS COFFEE HOUSE 9351-118 AVE. Doors at 7 p.m.  
COAST TO COAST PUB AND GRILL 552 CALGARY TR. Doors

SATURDAY

BLUES ON WHYTE 10329 WHYTE AVE. Doors at 4 p.m.

CARROT ARTS COFFEE HOUSE 9351-118 AVE. Doors at 7 p.m.

COAST TO COAST PUB AND GRILL 552 CALGARY TR. Doors

at 9 p.m.  
CROWN PUB 10709-109 ST. Doors at 7 p.m.  
LB'S PUB #110, 23 AKINS DR. ST. ALBERT Doors at 4:30 p.m.  
MORANGO'S TEK CAFE 10118-79 ST. Doors at 7 p.m.  
ORLANDO'S 2 PUB & GRILL 12509-127 ST. Doors at 3 p.m.

SUNDAY  
DUSTER'S PUB 6402-118 AVE.  
EDDIE SHORTS 10713-124 ST. Doors at 9 p.m.  
HOOIGANZ PUB 10704-124 ST. Doors at 7:30 p.m.  
HULBERT'S 7601-115 ST. Doors at 7 p.m.  
LOOP LOUNGE 367 ST. ALBERT RD. ST. ALBERT Doors at 3 p.m.  
NEWCASTLE PUB & GRILL 6108-90 AVE. Doors at 3 p.m.  
O'BRYNE'S IRISH PUB 10616 WHYTE AVE. Doors at 9 p.m.

MONDAY  
IVORY CLUB 2940 CALGARY TR. Doors at 8 p.m.  
ROSE BOWL 10111-117 ST. Doors at 9 p.m.  
WUNDERBAR HOFBRAUHAUS 8120-101 ST. Doors at 9:30 p.m.

TUESDAY  
DRIUD 11606 JASPER AVE. Doors at 9 p.m.  
LB'S PUB #110, 23 AKINS DR. ST. ALBERT Doors at 9 p.m.  
SIDELINE PUB #11018-127 ST. Doors at 8 p.m.  
SPORTSMAN'S LOUNGE 8170-50 ST. Doors at 8 p.m.

WEDNESDAY  
EDDIE SHORTS 10713-124 ST. Doors at 9 p.m.  
HAVEN SOCIAL CLUB 15120A STONY PLAIN RD. Doors at 7:30 p.m.  
HOOIGANZ PUB 10704-124 ST. Doors at 7:30 p.m.  
LITTLE FLOWER OPEN STAGE 8906-99 ST. Doors at 8 p.m.  
PLEASANTVIEW COMMUNITY HALL 10860-57 AVE. Doors at 7:30 p.m.  
SECOND CUP 12336-124 ST. Doors at 8 p.m.

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MOVIE REVIEW • EXTREME ACTING • BY PAUL MATWYCHUK (325 words)

## Starved For Detention

**HUNGER'S DEPICTION OF THE 1981 PROTESTS IN IRELAND'S THE MAZE PRISON IS AN ALL-OUT ASSAULT ON THE SENSES**

HUNGER

Directed by Steve McQueen. Starring Michael Fassbender, Stuart Graham, Liam Cunningham. Opens Fri, Apr 24.

★★★★☆

*Hunger*, the first feature film directed by British visual artist Steve McQueen, is extraordinarily alive to the senses. Most movies merely give you an idea of how things look; *Hunger*, on the other hand, conveys in vivid detail how its setting sounds, how it feels, and especially how it smells. You can practically feel the odors wafting off the celluloid and stinging your nostrils. If some movies are a feast for the senses, *Hunger* is like a dose of ipecac.

It's set in the Maze prison outside Belfast in the early '80s, in one of the crowded H-Blocks housing members of the IRA. As the film opens, the prisoners are already deep into their so-called "dirty protest," during which they refused to bathe, grew out their hair and beards, routinely dumped their urine-filled chamberpots into the corridor outside their cell doors, left their food to rot in the corner of their cells, and smeared their walls with excrement. (The prisoners were hoping to pressure the British government into granting them political status. The difference was not merely a semantic distinction between common criminals and political prisoners; political status would mean, among other privileges, that they would not have to wear uniforms or do prison work.)

McQueen's depiction of the inmates' self-imposed squalor is repellent and yet there's a beauty to

the images all the same — or, more precisely, there's the unmistakable sense that we're seeing these events through the eyes of an artist. *Hunger*'s story is told almost entirely through visual means — a long shot of a prison corridor as the rivulets of urine start flowing under the doors; long, slow pans across the cell wall, like an artist's canvas bearing its thick impasto of shit, a prisoner furtively masturbating under his blanket, long hours of monotony suddenly broken when the guards invade the cell block and haul off the prisoners for a violent forced scrubbing.

But McQueen provides an equally vivid portrait of the guards' point of view. The film begins, in fact, with a long sequence showing guard Ray Lohan (Stuart Graham) having breakfast and driving to work. In a harrowing touch, he crouches down and checks underneath his car before he climbs in to start it — what must it be like to spend every day knowing there's a possibility that someone has hooked your ignition up to a bomb during the night? One of McQueen's most memorable recurring images is of Lohan taking a cigarette break, standing outside, leaning against prison wall in his dark pants and blue shirt, a column of sweat staining the middle of it, letting the snowflakes fall onto the back of his hand, soothing his torn and bloody knuckles. Graham gets barely any dialogue at all, but his performance is an indelible portrait of a man performing a brutal job and suffering quiet but unending agony as a result. When Lohan meets his shocking, brutal end, one wonders if it came as a relief.

*Hunger*'s approach to its material is similar to the one Steven Soderbergh used in *Che* — keep the exposition to a minimum, focus on the collective



Sands Through The Hourglass | Bobby Sands (Michael Fassbender) announces his intention to change his "no-wash" protest to a "no-eat" protest in *Hunger*. PHOTO COURTESY OF IFC FILMS

experience instead of the personal one, let the details and the images speak for themselves. But where *Che* struck me as an interesting but ultimately failed experiment, *Hunger* finds a way to tell the emotional story as well as the political one, to be cerebral as well as physical, to immerse viewers in the filthy, mundane world but also show its characters transcending it.

In a way, *Hunger*'s most remarkable performance may also be its greatest weakness. I'm talking about Michael Fassbender, who plays Bobby Sands, the IRA member whose 1981 hunger strike made headlines around the world. Fassbender shares the film's

only significant dialogue scene, an unbroken, 17-minute, single-take conversation with a priest in which Sands defends his plan to starve himself; Fassbender also whittled himself down to the point of anorexia in order to portray Sands in the days before his death. (In the '80s, Robert De Niro's weight gain for *Raging Bull* was considered the height of actorly commitment, but now we're living in a much more austere age — we're much more impressed in 2009 by displays of self-deprivation from the likes of Christian Bale or Michael Fassbender.)

Fassbender's skeletal body, his grey skin covered in sores and lesions,

looks truly horrifying ... but can this be called acting? In this final section of the film, it feels as though McQueen narrows his purpose to the immediate task of documenting the wasting away of Bobby Sands' body. No, not even Bobby Sands' body — Fassbender's body. That extended dialogue scene is a feat of actorly focus, I suppose — but for me, the use of a childhood incident to explain Sands' motivations seemed like an unnecessary (and fairly banal) "Rosebud" moment to me. Of all the shocking, extraordinary events this movie covers, Sands' childhood was the thing I was hungering the least to know about.

## DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

MUSCLES FROM BRUSSELS!

JCVD

CAST | Jean-Claude Van Damme, François Damiens, Zinedine Soualem, Karim Belkhadra

Last week saw the DVD release of Mickey Rourke's *The Wrestler*, and now here comes its metafictional Belgian cousin. Jean-Claude Van Damme plays himself, an aging action star with increasingly limited career prospects, fighting unsuccessfully for custody of his child. And the bad luck doesn't stop, as Van Damme stumbles into a post office heist and is mistaken by the cops for the ring-leader. Van Damme's fourth-wall-breaking, soul-baring, seemingly ad-libbed third-act monologue is well worth the replay value.

DEAD MAN FROM JAPAN!

Empire of Passion

CAST | Tatsuya Fuji, Kazuko Yoshiyuki, Takahiro Tamura

Japanese director Nagisa Oshima's 1978 drama is less well-known than its companion film, the 1976 S&M classic *In the Realm of the Senses*, but it tells an equally intense story of sexual passion and violence. It's set in 19th-century rural Japan, where a woman and her lover conspire to kill her husband — only to be tormented by the dead man's ghost. This Criterion edition of the film includes interviews with the cast and crew, and a new documentary putting the film's themes in context with Oshima's life and remarkable filmography.

MACABRE SCENES FROM SOUTH KOREANS!

The Uninvited

CAST | Emily Browning, Arielle Krebbe, Elizabeth Banks, David Strathairn

Elizabeth Banks starred in seven movies last year — most notably *W.*, *Role Models*, and *Zack and Miri Make a Porno* — and somehow *The Dictator* still isn't sick of her. *The Uninvited* was the last (and least) of those projects, but at least this remake of the Korean horror film *A Tale of Two Sisters* allows her to play something more sinister than her usual assortment of fresh-faced wives and girlfriends — this time, she's a fresh-faced wife who's possibly also a cold-blooded killer! Warning: may contain ridiculous plot twists.

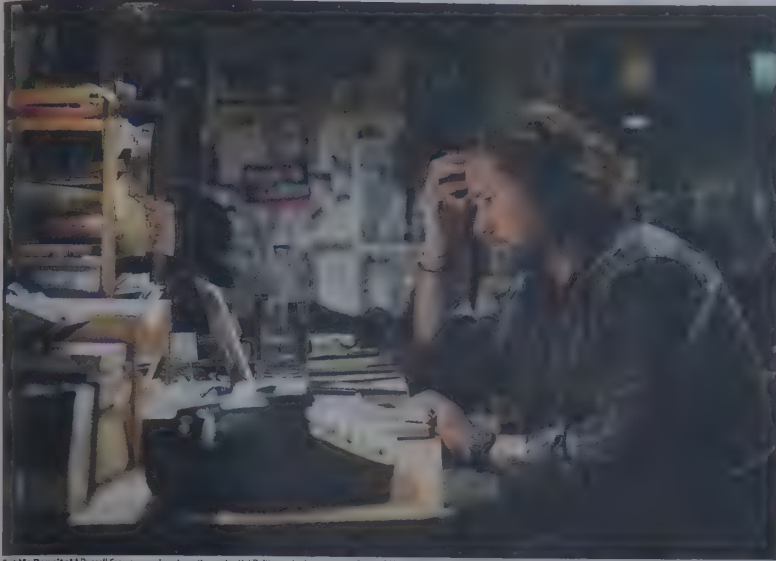


Sadly, He Doesn't Play Twins in This One | But that small shortcoming is just about the only thing that keeps JCVD from being the ultimate Jean-Claude Van Damme movie. PHOTO COURTESY OF PEACE ARCH RELEASING



MOVIE REVIEW • **NEWSPAPERS!** • BY PAUL MATWYCHUK (76) words

# Reporting For Duty



Get Me Rewritten! Russell Crowe pounds out another potential Pulitzer-winning expose in *State of Play*. PHOTO COURTESY OF UNIVERSAL PICTURES

**JOURNALISTS GET A RARE CHANCE TO FEEL GOOD ABOUT THEIR PROFESSION WITH *STATE OF PLAY***

## STATE OF PLAY

Directed by Kevin Macdonald. Starring Russell Crowe, Ben Affleck, Rachel McAdams, Helen Mirren, Robin Wright Penn.

Now playing.  
★★★★☆

Cal McCaffrey, the hero of *State of Play*, is a veteran investigative reporter for the *Washington Globe*, and it's hard to picture a character more flattering to journalists' idealized image of themselves. As played by Russell Crowe, he's friends with every cop on the beat (even bringing them coffee in exchange for leads), but he's also on intimate terms with influential politicians like rising congressional star Stephen Collins (Ben Affleck). When he walks into Ben's Chili Bowl on U Street, the guy behind the counter asks him if he wants the usual. He drinks his liquor out of Dixie cups. He drives a beat-to-shit Saab with a heap of fast-food wrappers and old notebooks tossed onto the back seat. He writes his stories on a 16-year-old computer and has nothing but disdain for Della Frye (Rachel McAdams), the pretty young blogger whose quick-hit style of journalism is crowding out his old-school shoe-leather methods. He's not much to look at, with his long, floppy hair, unironed shirts, and flabby gut – but that's the floppy hair of truth, thank you very much. And the flabby gut of integrity.

*State of Play* is a boiled-down version of a six-hour BBC miniseries that aired in 2003. (The story involves a journalist investigating the death of a female congressional

aide – an apparent suicide that turns out to be a murder connected to corruption and adultery in the highest corridors of power.) I've read a lot of reviews decrying all the cuts the American version made to the original story in order to fit it into a two-hour movie, but having watched the BBC version just last week, I didn't miss them. This isn't *Hamlet* we're talking about here; this is really just a glorified airport novel, and losing all the soap-opera stuff about Cal's love affair with the congressman's wife, quite frankly, works in the American version's favour.

The big difference between the two versions is that the BBC *State of Play* is cast with actors while the American version is filled with movie stars. Not that the American cast isn't packed with talented performers – the supporting players include Helen Mirren, Jason Bateman, Harry Lennix, Jeff Daniels, and in a single scene in the nothing role of a medical examiner, Oscar nominee Viola Davis – but there's still an air of beautifully photographed glamour hanging around all of them – even Cal's cluttered apartment is an amber-lit masterpiece of shabby chic.

In the BBC version, on the other hand, the Russell Crowe part was played by *Life on Mars*' John Simm, who lived in a featureless, generic apartment with zero cinematic appeal and whose shapeless, rumpled suits didn't even register as an anti-fashion statement. But the humdrum visuals helped this overheated plot feel grounded in reality – when the various figures betrayed each other, went to bed with each other, cried when the others died, it felt like there were consequences. In the American version, you experi-

ence these moments more as "plot bombshells" and opportunities for the name-brand cast to emot. If there's a TV show the American *State of Play* reminds me of, it's not the BBC original, but the Showtime series *Damages*, which also consists of scene after scene of high-priced actors shouting at each other in offices and conference rooms.

But I shouldn't be so disdainful of *State of Play*, which has a satisfyingly convoluted plot, but still makes time for charmers like Rachel McAdams and Jason Bateman to do their thing. (I love the moment where Bateman, playing a flashy PR flak, responds to Crowe's compliments about his car by asking, "And what do you keep in your garage?" – pronouncing it "gay-rayge.") It would have been nice, though, if Bill Nighy could have been persuaded to reprise his role as Cal's editor from the original – Mirren's fine, but Nighy's sly turn is a scene-stealer on the level of Jason Robards in *All the President's Men*.

Indeed, *State of Play* palpably yearns for the bygone days of Woodward and Bernstein and *All the President's Men*, when journalists were plausible movie heroes instead of embattled real-world victims. But those days are long gone, and it doesn't help that, for all of *State of Play*'s hugger-mugger about corporate chicanery and the erosion of civil liberties, the crime at its core turns out to be a whole lot less consequential than Watergate. The ideal audience for the film would appear to be newspaper reporters – and unfortunately for *State of Play*'s box-office prospects, there are fewer and fewer of those guys around with every passing day.



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matinees at 1:00PM  
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## Che [PART TWO]

Nightly  
9:20PM  
Sat - Sun  
matinees at 3:30PM  
RATED 14A



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# Crank 2: Electric Boogaloo

**JASON STATHAM GETS AN ARTIFICIAL HEART AND A LOT OF OFFENSIVE JOKES IN THIS TEDIOUS SEQUEL**

## CRANK: HIGH VOLTAGE

Directed by Mark Neveldine and Brian Taylor. Starring Jason Statham, Amy Smart, Dwight Yoakam. Now playing.

★☆☆☆☆

When you were a kid, did you ever get invited over to a buddy's place to help him try out a brand new videogame? Usually that meant you just watched from the sidelines as the Nintendo's owner lost life after life. Well, *Crank: High Voltage* is a lot like that. Sure, it might be kind of neat to begin with, but after a while you're left asking, "When do I get my chance to have any fun?"

Picking up right where 2006's *Crank* left off, *Crank: High Voltage* finds gun-for-hire Chev Chelios (Jason Statham) surviving a 1,000-foot fall from a helicopter only to be spirited away by mysterious Chinese mobsters. Three months later, Chev wakes up to find his apparently indestructible heart has been surgically replaced with a battery-operated artificial ticker that requires regular recharges to work. Turning to his trusted doctor (Dwight Yoakam) and his trashy girlfriend (Amy Smart) for

help, Chev races to get his real heart back, vowing to wreak vengeance on those stupid enough to take it.

*Crank: High Tension*, at its own "heart," is pretty easy to nail down. Its a series of epileptically shot action sequences, interspersed with incredibly offensive jokes that go out of their way to insult all ethnicities, genders, sexual orientations, and physical disabilities. It does not discriminate in its supposedly shocking (truly, no pun intended) humour, nor does it come up with much that's

but here the novelty is wasted on a humourless script and hiccuppy camerawork guaranteed to send waves of motion sickness coursing through the audience's collective stomach.

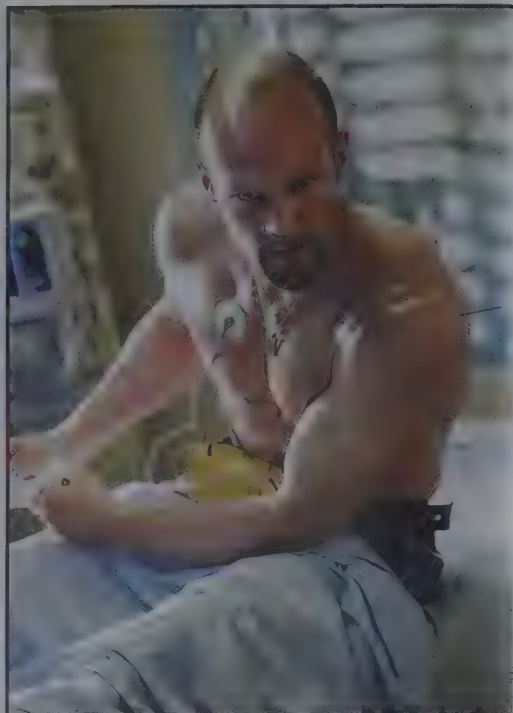
There is a pony to be found in this pile of shit, however: Dwight Yoakam as Chev's unflappable private physician Doc Mills, is the film's one highlight (and the sole reason this movie gets any stars at all). His laid-back incredulity is used mostly for needless exposition, but he's a hoot every time he appears.

**THERE IS A PONY TO BE FOUND IN THIS PILE OF SHIT, HOWEVER: DWIGHT YOAKAM AS CHEV'S UNFLAPPABLE PRIVATE PHYSICIAN DOC MILLS, IS THE FILM'S ONE HIGHLIGHT.**

funny. It's like being trapped in a corner at a family function, listening to your abusive, alcoholic Uncle Ray reciting his favourite racist/sexist jokes -- for 90 minutes!

Jason Statham attempts to win us over with his thuggish charm, but the act started to wear thin somewhere near the end of the first *Crank*. Although I'm a fan of most of his other work (the fantastically frenetic *Transporter* series, *The Bank Job*), and I'll never get tired of seeing a short bald man kick anyone's ass.

*Crank: High Voltage* is a mean-spirited, panic attack-inducing mess. I'm sure that in just a couple summers, they'll figure out a way to bring back the unkillable Chev, maybe with his mind trapped in the body of a sea turtle or goldfish: "YOU MUST STAY UNDERWATER, CHEV, OR YOU'LL DIE! Oh, by the way, aren't Mexicans lazy, and wheelchairs retarded?" I can see the poster now: *Crank: Deep Sixed*. But it's this franchise that needs to be buried and forgotten.



Battery Will Get You Nowhere | Jason Statham and the script for *Crank: High Voltage* turn out to be equally heartless. PHOTO: COURTESY OF LIONSGATE

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MOVIE REVIEW • SOVIET CINEMA • BY MICHAEL HINGSTON | 664 words

# All This, And Ivan Too

**STALINIST PROPAGANDIZING BE DAMNED: EISENSTEIN'S EPIC IVAN THE TERRIBLE DESERVES YOUR RESPECT**

IVAN THE TERRIBLE, PARTS I & II

Directed by Sergei Eisenstein. Starring Nikolai Cherkasov, Serafima Birman, Mikhail Nazvanov. Metro Cinema (Zeldler Hall, The Citadel). Fri-Mon, Apr 24-27.

★★★★☆

Halfway through watching Sergei Eisenstein's two-part historical epic *Ivan the Terrible*, I decided to poke around the Internet and see what kind of reputation it has today, more than a half-century later. I knew going in that Eisenstein was the most prestigious filmmaker in Stalin's U.S.S.R., and that *Ivan* is consistently held up alongside 1925's *Battleship Potemkin* as his very best work. I also knew that it bears high praise from film historian David Bordwell and Slovenian philosopher Slavoj Zizek, the latter of whom named it one of the three best films of all time.

Then came the Internet Movie Database like a bucket of semi-cold water. Not only is *Ivan the Terrible* missing from the IMDb's top 250 films list, but IMDb readers collectively awarded it a paltry 7.7 stars out of 10. (I assumed this was a film you gave top marks to, out of sheer respect.) The answer to its FAQ question, "Have critics praised this film unanimously?" is a blunt "No," followed by a list of quotes from negative, often scathing reviews to back it up. Rounding out the FAQ is a quote from Eisenstein himself, musing that he should have died immediately after making *Battleship Potemkin* — "I've made a mess of my own biography!"

Harsh. But having now seen the film in its three-hour entirety, I can say that it's all a bit too harsh. Certainly, the plot in Part I can be opaque to the point of impenetrability. Some of the acting is overwrought and melodramatic too, even for the 1940s. That goes double for the facial expressions. Yet as a historical document — of both filmmaking under Stalin and the Russia of the 16th century — it's a fascinating thing, and captivatingly beautiful as only these old films can be. Eisenstein moves at a slow, magisterial pace, overloading every shot with ominous detail: the freakishly long shadows everyone casts; the garbled, too-low architecture that makes the meddling aristocrats move like hunchbacks; or the way he lights people from below, so everyone looks like they're telling ghost stories around a campfire.

Part I covers a huge stretch in Ivan's reign, beginning with his controversial coronation as czar of all Russia. He vows to unite the country behind him, purge it of its negative forces (cue grumbling from the boyars, the



The Terrible Twos | Metro Cinema screens both parts of Sergei Eisenstein's *Ivan the Terrible* this weekend. PHOTO SUPPLIED

heavily bearded aristocrats whose power Ivan severely cuts back), and reclaim the territory that's been slowly taken from it. From there he gets married, invades the city of Kazan, and falls deathly ill back at home — all within the first hour.

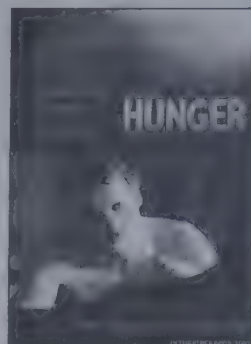
By the second part, Ivan has declared an all-out battle against the boyars, and the rapid-fire plot slows right down as the increasingly weary czar fends off an assassination plot and tries to determine who in his inner circle, including the rest of the royal family, he can really trust.

Make no mistake about it: this is all clearly set up as a Stalinist propaganda film. Ivan is a strong, fearless leader bent on modernizing Russia and making it a world power to be reckoned with — sound familiar? Not coincidentally, it's when things get morally interesting in Part II, when Ivan grows more obsessed with ma-

nipulation and holding onto his power, that Stalin abruptly decided he didn't much like the film's political parallels anymore; as a result, Part II wasn't released until after his death a decade later. (By this time Eisenstein was also dead, and his planned third instalment was never finished.)

More importantly, though, is that it's fun propaganda. Eisenstein doesn't beat the Soviet allusions to death, and there are clear nods to more cerebral things like *Julius Caesar*, and especially *Hamlet* in Part II, thrown in for good measure. Nikolai Cherkasov does good work grounding the whole thing as the paranoid, perpetually bug-eyed Ivan, with long ratty hair and a beard that's pointy beyond belief.

And I promise that you won't come out of it feeling any more sympathetic to Stalin — what more do you want?



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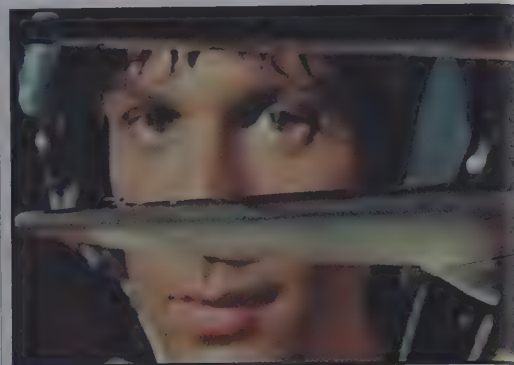
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MOVIE REVIEW • GIALLO! • BY PAUL MATWYCHUK | 54 words

## Hands On Buzzers



**Heavy-Handed Cymbals** | Michael Brandon doesn't need a sweeter to kill pesky insects in *Four Flies on Grey Velvet*. PHOTO SUPPLIED

### DARIO ARGENTO'S GOOFY BUT ULTRA-STYLISH *FOUR FLIES ON GREY VELVET* FINALLY LANDS ON DVD

FOUR FLIES ON GREY VELVET

Directed by Dario Argento. Starring Michael Brandon, Mimsy Farmer, Jean-Pierre Marielle. Now on DVD.

★★★★☆

If you want to see a thriller this weekend, your pickings are far from thrilling — you're either settling for the campy *Fatal Attraction* knockoff *Obsessed* or you're getting brutalized by the misanthropic, frenetically edited *Crank: High Voltage*. Which makes the long-awaited DVD release of Dario Argento's 1971 thriller *Four Flies on Grey Velvet* all the more welcome a treat: it's stylish, scary, and cheerfully self-mocking, and while nobody tries restarting their heart with a taser like Jason Statham does in *Crank*, some scientists do perform a crazy experiment with a corpse's eyeball.

It's a transitional film for Argento. *Four Flies* is clearly a "giallo" — part of a spate of stylish suspense films that came out of Italy in the '60s and '70s. After this one, however, Argento stopped making giallos and started making, well, "Dario Argento movies" — movies like *Deep Red* and *Suspiria*, in which plot and character take a backseat to Argento's flamboyant camerawork, his operatically staged death scenes, and the overpowering soundtrack music from the jazz-rock band Goblin.

In fact, Roberto, the hero of *Four Flies*, is a drummer for a jazz-rock combo with a decidedly Goblinesque sound — the wonderful opening sequence takes place during a band rehearsal. (Hilariously, Argento even shoots part of the scene with his camera inside one of the musicians' guitars.) As Roberto drums away, a mosquito starts buzzing around his head; it lands on his drum, but flies away before Roberto can succumb to the urge to smack it with a drumstick. Unluckily, though, it lands on the lower cymbal of his

high-hat, where Roberto takes great delight in squishing it. The sequence doesn't add a thing to the plot, but its breezy humour sure does win you over — and encourages you not to take anything that happens next too seriously. Not even the scene where Roberto accidentally kills a man, and is then hounded by the masked psychopath who witnessed the crime.

The charm of *Four Flies* isn't its plot, but the odd characters hanging out on the film's periphery. I especially liked Roberto's excursion to a country cottage to solicit advice on dealing with his psychopath/blackmail problem from a friend, a self-styled philosopher bum named Godfrey, or "God" for short. There's a scene set at some kind of avant-garde coffin show, and a racy joke about Frankenstein's monster raping his creator and then going on a rampage across the countryside. There's a policeman who tells Roberto that the last thing a person sees remains imprinted on their cornea for a few hours after they die — and who hooks up a murder victim's eyeball to a futuristic laser machine in hopes of finding a clue to the killer's identity.

Basically, it feels like Argento threw every goofy idea that happened across his mind into this movie. The film's best character, in fact, seems at first like the least promising one: a gay, literally limp-wristed private detective whom Roberto hires when the killer's threats turn violent. Arrioso tells Roberto that he's worked more than 80 cases over the course of his career as a detective, and that he hasn't solved a single one of them — but to his mind, that's a point in his favour. A streak that amazing can't go on forever; after all, it's only logical.

Argento eventually kills Arrioso off, but he gives him a beautiful sendoff — when Arrioso sees that the person who's killed him was his number-one suspect, he dies with a smile on his face, having successfully closed a case at last.



MOVIE REVIEW • JUSTE POUR RIRE • BY WARREN HAAS | 488 words

# Fifty Million Frenchmen Might Be Wrong

**WELCOME TO THE STICKS WAS A SMASH HIT IN FRANCE, BUT IN CANADA IT'S MERELY PERPLEXING**

WELCOME TO THE STICKS

Directed by Dany Boon. Starring Kad Merad, Dany Boon, Anne Marwin, Zoé Félix. Opens Fri, Apr. 10.

★ ★ ★ ★ ★

How do you say "Don't take my word for it" in French? I ask only because as much as *Welcome to the Sticks* didn't particularly amuse me, I've never been to France. Considering that the film's goal is to dispel the notion that the country's northern region is inhabitable through a series of goofy local stereotypes and references, it would best be viewed by someone who could recognize if that humour works or not.

However, even with my limited French, I notice that what is most notably, ahem, lost in translation is the title itself: *Welcome to the Sticks* stands in for *Bienvenue Chez les Ch'tis*. In North America we often think of "the sticks" as referring to a sparsely populated wooded area, whereas the French use "Ch'tis"

to describe the supposedly peculiar residents of northern France. This discrepancy sums up the contextual problem of *Welcome to the Sticks*: it simply wasn't made for us anglophones.

The plot has the basic structure of an extended sitcom episode: Philippe Abrams (Kad Merad) applies for a job transfer to the beautiful South of France, but is rejected after getting caught pretending to be handicapped in hopes of increasing his chances. He is then ordered to spend two years as the manager of a post office in the northern town of Bergues, a punishment that is repeatedly referred to as a prison sentence worse than being fired. Abrams very reluctantly accepts, leaving his wife and son behind, and arrives expecting the worst. The rest of the movie proceeds more or less as follows: Abrams gets a bad first impression of Bergues, then starts to like it, and eventually learns to love it. The North really isn't as bad as everyone thinks, you see, it's simply amusingly misunderstood.

*Welcome to the Sticks* is one of those charming comedies that par-

ents love because all of the jokes are "so true" and the story is "so sweet," except here, it's only franco-phone parents who understand the humour. The fact that it is France's top-grossing film of all time suggests to me that it is their version of *Meet the Fockers* — considering that most of the jokes consist of exploiting the accents and eccentricities of the Bergues locals, that comparison seems fitting.

I must acknowledge the possibility that I'm not giving the film enough credit: the actors are quite capable and the production values are high. It's just impossible to tell if this movie is as groundbreaking as its ticket sales suggest. Consider the director, Dany Boon, who also co-writes and stars as a hapless local; maybe his insights into France's culture are so cutting that he's a comedy genius on par with our Woody Allen. Or perhaps he's transforming the genre à la Judd Apatow. Then again, there's always the chance that he is overtaking the box office in the same inexplicable way Tyler Perry does.

We Canadians may never know. C'est la vie.



It's Jerry Lewis All Over Again | The French found Kad Merad and Dany Boon hilarious in *Welcome to the Sticks*; our Canadian reviewer, not so much. PHOTO COURTESY OF LIAK PRODUCTIONS

ONLINE MOVIES • THIRSTY! | 438 words

## See You Later, Irrigator



**FREEDOM OF CHOICE G.H. LEWMER  
A PALESTINIAN FAMILY ATTEMPTS TO BRING FRESH WATER TO THEIR VILLAGE IN THE UNJUSTLY NEGLECTED ATASH**

With the recent release of Ari Folman's magnificent *Waltz With Bashir* and the surprising international success of the heartwarming *The Band's Visit*, Israeli film has had

leased in any format this side of the pond.

Tawfik Abu Wael's *Atash* (the title literally translates as *Thirst*) is a prime example of a great film gone missing. Winner of the 2004 Cannes Film Festival International Critics Award (one of the most prestigious awards in world cinema), *Atash* performed its dutiful rounds at international film festivals in 2004 then quickly disappeared into the netherworld of unjustly forgotten films (taking its place alongside too many other titles to mention). A film that is in no way overtly "political" except in its artistry and subtext, *Atash* deserved a far greater fate than this.

**WATCH ATASH ONLINE  
AT VIDEO.GOOGLE.CA.**

gives the film a beautiful, mysterious texture that will haunt you for days. *Atash* is more about patriarchal paralysis and the effects of lifetimes of a divide-and-conquer policy than anything else; Wael never lets you forget the underlying class war that shapes all his characters' actions and limits all their choices.

Wael makes particularly sophisticated use of lateral tracking shots across the bleak landscape that are not only luxuriously beautiful but which also evoke the repressive nature of this world in an unexpectedly soft and nurturing manner. These people care and love for each other, and it's heartbreaking to see how people can be the cause of their

own destruction. It's equally extraordinary to see Wael present these very difficult and complex themes within a straightforward, accessible narrative.

But thanks to the unmerciful lack of vision that is a hallmark of cultural film financing, Tawfik Abu Wael has yet to be allowed an opportunity to make a follow-up to this fantastic first effort. It would be a tragedy if potential this great were allowed to wither and die.

Set in a long-forgotten rural Palestinian village, *Atash* follows a family (played mostly by first-time actors) through a series of episodic vignettes as they attempt to steer fresh running water into their village, hoping to guarantee a stable, prosperous foundation for their future. But their efforts are hampered by the hardships that circumstance, lineage, and society throw at any marginal group or individual.

Writer/director Tawfik Abu Wael



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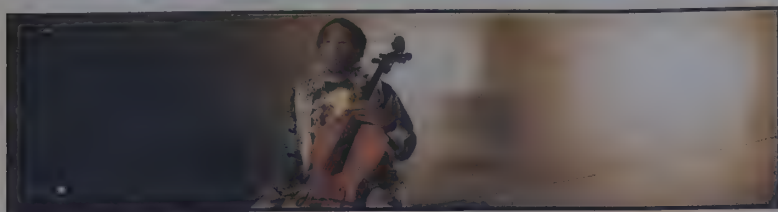
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Crazy Like A Fox? | Jamie Foxx goes Oscar-hunting as a schizophrenic homeless man (and music prodigy) in *The Solist*. PHOTO: COURTESY OF UNIVERSAL PICTURES



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Brian Oooley

Tracey Power

Stefanie Perry

#### DIRECTOR

Michael Glan

#### FIGHTING DESIGN

David Fraser

#### HAIR & COSTUME DESIGN

David Fraser

#### WOUND DRESSING

David Fraser

#### PRODUCTION MANAGER

David Fraser

## OPENING THIS WEEK

### CLOAK AND DAGGER

Gary Cooper, Lilli Palmer, and Robert Alda star in *M* director Fritz Lang's 1946 WWII espionage thriller about an American scientist who goes undercover to rescue a colleague being held captive by the Nazis. *Royal Alberta Museum: Mon, Apr 27 (8pm)*

### FIGHTING

Channing Tatum, Terrence Howard, and Luis Guzmán star in *A Guide to Recognizing Your Saints* director Dito Montiel's action film about a young petty criminal who is recruited into the lucrative but dangerous world of illegal street fighting.

### HUNGER

Michael Fassbender, Liam Cunningham, and Stuart Graham star in director Steve McQueen's harrowing account of the 1981 protests staged by IRA members within Northern Ireland's Maze prison, focusing on Bobby Sands' headline-grabbing (and ultimately fatal) hunger strike.

### IVAN THE TERRIBLE (PARTS I & II)

Nikolai Cherkasov, Lyudmila Tselikovskaya, and Serafima Berman star in *Battleship Potemkin* director Sergei Eisenstein's epic 1944 biopic of the 16th-century Russian czar, beginning with his coronation and ending with his victory over an assassination plot. In Russian with English subtitles. *Metro Cinema: Fri-Mon, Apr 24-27 (7pm)*

### OBSESSED

Beyoncé Knowles, Idris Elba, and Ali Larter star in director Steve Shill's *Fatal Attraction*-esque thriller about a successful businessman whose job and marriage are threatened when a beautiful but insane office temp falls in love with him.

### THE SOLOIST

Jamie Foxx, Robert Downey Jr., and Catherine Keener star in *Atonement* director Joe Wright's drama, based on *Los Angeles Times* columnist Steve Lopez's memoir about his relationship with Nathaniel Ayers, a homeless man whose schizophrenia masks his brilliant musical gifts.

### WELCOME TO THE STICKS

Kad Merad, Dany Boon (who also directed and co-wrote), and Zoé Félix star in this French culture-clash comedy about a postal inspector whose bosses punish him by reassigning him to the cold, remote, redneck town of Bergues. In French with English subtitles.

## ALSO PLAYING

### IT AGAIN

Disney attempts to revive the venerable body-switch comedies of the '80s, this time with Zac Efron playing the rejuvenated hero. He's not bad, but the sitcommy jokes about out-of-touch adults drag the picture down. ★★★☆☆

### ADVENTURELAND

Greg Mottola's comedy-drama about a young man who gets a summer job working the game booths at a down-market Pittsburgh amusement park doesn't just nail its

1987 setting; it gets every detail of youthful ennui and awkward romance right as well. ★★★★★

### CHE: PART ONE

Steven Soderbergh's massive bio of revolutionary icon Ernesto "Che" Guevara is staggeringly ambitious and intelligent, but perhaps a little too emotionally remote for its own good. But perhaps he's just waiting for the end of Part Two to deliver the payoff. ★★★★★

### CHE: PART TWO

Diminishing returns. The second half of Steven Soderbergh's experimental biopic has a rare sense of place and a welcome intellectual rigour, but a movie that keeps you at arm's length from its only important character for four and a half hours eventually wears you out. ★★★★★

### EARTH

A nature documentary co-narrated by Jean-Luc Picard and Darth Vader? Count us in! ★★★★★

### FAST & FURIOUS

The cast of the original *The Fast and the Furious* returns to the franchise for a victory lap — and sadly, the film is just as routine an exercise. ★★★★★

### HANNAH MONTANA: THE MOVIE

Contrary to the subtitle, this isn't a movie; it's a brand extension. Hopefully its young audience will grow out of it soon. ★★★★★

### I LOVE YOU, MAN

Damn, that Paul Rudd is one likable sonuvabitch. So is this charming little buddy movie he stars in with Jason Segel. But you might want to save your pennies for *Adventureland* instead. ★★★★★

### MONSTERS VS. ALIENS

This amiable spoof of '50s sci-fi — complete with a blob, an alien invader, and a 50-foot woman — has an expensive look and an even bigger-budgeted voice cast, but the story and the jokes lack that extra spark of mad-scientist invention that could have pushed it over the top. ★★★★★

### OBSERVE AND REPORT

Jody Hill's mall-cop comedy seems a little bit nuts from the very first scene, and it just gets more and more insane from there. Seth Rogen may not seem like a confrontational comedian, but between this and *Knocked Up*, he's made the two most discussion-worthy comedies of the last five years. ★★★★★

### SUNSHINE CLEANING

Squabbling sisters start up a crime-scene cleanup business? The premise sounds startlingly quirky, but the ace cast — led by Amy Adams, Emily Blunt, and Alan Arkin — keeps the bloodspattered proceedings grounded in reality. ★★★★★



# BEYOND THE BLURBS • ALTERNATIVE CRITICS HAVE THEIR SAY



**Top Chev** Critics are divided on whether Crank 2's rampant mayhem undercuts Jason Statham's inherent awesome-ness or enhances it. PHOTO COURTESY OF LIONGATE

## THIS WEEK: JASON STATHAM IN CRANK: HIGH VOLTAGE IS HE THE POLITICALLY INCORRECT BUSTER KEATON?

Jody Rosen, *Slate* | "The spectacle of Jason Statham sprinting through the sun-strafed L.A. streets wearing only a hospital gown, socks, and sneakers brings to mind not just Chan but the breakneck antics of Buster Keaton and Harold Lloyd... Statham revels in the artifice and absurdity of an art form that suspends all physical and metaphysical laws, that shows us a man driving his car into a lake and, minutes later, shows us the same man, careening across dry land in the same car, in a suit as crisply pressed as it was before man, car, and couture got dunked. Call

them action-adventure movies if you like. The truth is, they're comedies, and they're telling a joke that never gets old: He was dead... but he got better."

Dustin Rowles, *Pajiba* | "If Sigmund Freud were still around to see *Crank: High Voltage*, he'd leave the theatre, walk straight home, and fuck his mother. Twice... *High Voltage*, like its predecessor, is an hour and a half of hyper-fuelled, frenetic preposterousness. It is dumb so massive and full-circle that it runs the bases, trots back out to left field, and boomerangs so violently that it will rip out your cerebral cortex and fuck you with it. And you will ask for more even while you're spitting up blood. And what of the plot? Who gives a rat's ass? Here's what you need to know:

Jason Statham is in it. He runs spectacularly fast, grunts, kicks the shit out of people, and screws Amy Smart in ways you didn't even think were imaginable. On a horse track. During a horse race. In the opening minutes of *Crank: High Voltage*, Statham dips a shotgun into a bucket of oil and shoves it barrel-deep into a fat man's ass. Indeed, there are enough breasts, bullets, and butts in *High Voltage* to supply a week's worth of *Feebles*-hijacked *Sesame Street* episodes on the glory of the Letter M. And nothing in *Crank 2* makes sense. You will walk out of the theater seven times dumber than when you walked in. And you'll be thankful for it."

Nick Schager, *Slant* | "With its spazzy camera-work, gruesome violence, wantonly vulgar

depiction of women and non-Caucasians, and recurring sights of Chev zapping himself with jumper cables and Tasers, the film's craziness is clearly of an R-rated Looney Tunes variety, with the chaotically tough-yet-clownish Statham as the saga's psycho Bugs Bunny. This cartoonishness seems, in theory, intended to magnify, and thus highlight, the sadistic brutality, homophobia, xenophobia, and misogyny familiar to the action genre. Yet considering the glee with which the directors indulge their ugly impulses, there's ultimately no critique here, just revelry, meaning that to fully embrace *High Voltage*, one must be honestly amused by bon mots like Chev asking an Asian adversary, 'Did I drop some change, or did I hear a Chink?' Good luck with that."

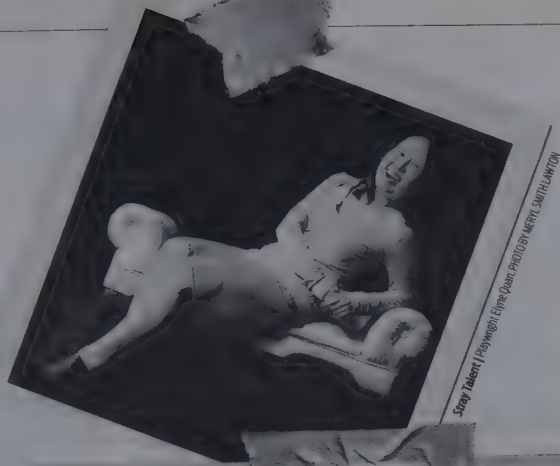
## Scotiabank Theatre

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# SHOWTIMES APRIL 24-30, 2009

<b>GARNEAU</b>		<b>FIGHTING</b>		<b>14A</b>		<b>EARTH</b>		<b>PG</b>		<b>CINEMA CITY MOVIES 12</b>	
8712 - 101 STREET • 433-0728		Nightly 7:05, 9:30, Sat & Sun matinees 1:05, 3:30				Fri-Mon: 7:00, 9:40, 12:00, 2:40, 7:00, 9:15		14A		130 MENDE & 50 STREET • 472-9779	
<b>HUNGER</b>		<b>X-MEN ORIGINS: WOLVERINE</b>		<b>STATE OF PLAY</b>		<b>NO PASS</b>		<b>OBSESSED</b>		<b>THE LAST HOUSE ON THE LEFT</b>	
Sat & Sun matinees 2:00, Wed. 12:00, 2:00, 4:00, 6:00, 8:00, 10:00		Nightly 7:10, 9:30, Sat & Sun matinees 1:05, 3:30		Wed 12:00, 2:00, 4:00, 6:00, 8:00, 10:00		Fri-Mon: 7:00, 9:40, 12:00, 2:40, 7:00, 9:15		Fri-Mon: 7:00, 9:40, 12:00, 2:40, 7:00, 9:15		Fri-Mon: 7:00, 9:40, 12:00, 2:40, 7:00, 9:15	
<b>PRINCESS</b>		<b>WETASKIWIN CINEMA 4 PLEX</b>		<b>17 AGAIN</b>		<b>THE SOLOIST</b>		<b>THE SOLOIST</b>		<b>WATCHMEN</b>	
10337 - 82 AVENUE • 433-0728		380-55 Windsor • 352-9722		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:40, 12:00, 2:40, 7:00, 9:15		Fri-Mon: 7:00, 9:40, 12:00, 2:40, 7:00, 9:15		Fri-Mon: 7:00, 9:40, 12:00, 2:40, 7:00, 9:15	
<b>CHE PART 1</b>		<b>MONSTERS VS. ALIENS</b>		<b>CRANK: HIGH VOLTAGE</b>		<b>X-MEN ORIGINS: WOLVERINE</b>		<b>X-MEN ORIGINS: WOLVERINE</b>		<b>THE INTERNATIONAL</b>	
Nightly 7:10, 9:30, Sat & Sun matinees 1:00		Nightly 7:05, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Nightly 7:05, 9:30, Sat & Sun matinees 1:05, 3:30		Nightly 7:05, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:40, 12:00, 2:40, 7:00, 9:15	
<b>CHE PART 2</b>		<b>HANNAH MONTANA: THE MOVIE</b>		<b>HAUNTING IN CONNECTICUT</b>		<b>DRAGONBALL: EVOLUTION</b>		<b>WESTWOOD CENTRE CINEMAS</b>		<b>CONFESSIONS OF A SHOPAHOLIC</b>	
Nightly 7:20, Sat & Sun matinees 3:30		Nightly 7:05, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		111 AVENUE & 60TH STREET • 455-0726		Fri-Mon: 7:00, 9:40, 12:00, 2:40, 7:00, 9:15	
<b>WELCOME TO THE STIGS</b>		<b>17 AGAIN</b>		<b>FAST &amp; FURIOUS</b>		<b>THE SOLOIST</b>		<b>THE SOLOIST</b>		<b>HE'S JUST NOT THAT INTO YOU</b>	
Nightly 7:30, 9:10, Sat & Sun matinees 2:00, 4:00, 6:00, 8:00, 10:00		Nightly 7:05, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:40, 12:00, 2:40, 7:00, 9:15		Fri-Mon: 7:00, 9:40, 12:00, 2:40, 7:00, 9:15		Fri-Mon: 7:00, 9:40, 12:00, 2:40, 7:00, 9:15	
<b>PARKLAND</b>		<b>X-MEN ORIGINS: WOLVERINE</b>		<b>ADVENTURELAND</b>		<b>FAST &amp; FURIOUS</b>		<b>FAST &amp; FURIOUS</b>		<b>CORALINE</b>	
130 Century Crossing, Space Grove • 762-2332		Nightly 7:05, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30	
<b>THE SOLOIST</b>		<b>SOUTH EDMONTON</b>		<b>MONSTERS VS. ALIENS</b>		<b>MONSTERS VS. ALIENS</b>		<b>MONSTERS VS. ALIENS</b>		<b>PUSH</b>	
Nightly 7:05, 9:15, matinees Fri Sat Sun & Tues 1:00, 3:15, 5:15, 7:15, 9:15, 11:15, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00		3259 99 Street • 436-9585		Nightly 7:05, 9:30, Sat & Sun matinees 1:05, 3:30		Nightly 7:05, 9:30, Sat & Sun matinees 1:05, 3:30		Nightly 7:05, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:40, 12:00, 2:40, 7:00, 9:15	
<b>FIGHTING</b>		<b>OBSESSED</b>		<b>STATE OF PLAY</b>		<b>STATE OF PLAY</b>		<b>STATE OF PLAY</b>		<b>THE CURIOUS CASE OF BENJAMIN BUTTON</b>	
Nightly 7:10, 9:30, matinees Fri Sat Sun & Tues 1:10, 3:30, 5:50, 8:10, 10:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30	
<b>OBSESSED</b>		<b>FIGHTING</b>		<b>17 AGAIN</b>		<b>17 AGAIN</b>		<b>17 AGAIN</b>		<b>THE CURIOUS CASE OF BENJAMIN BUTTON</b>	
Nightly 7:15, 9:35, matinees Fri Sat Sun & Tues 1:15, 3:35, 5:55, 8:15, 10:35		Nightly 7:10, 9:30, Sat & Sun matinees 1:10, 3:30, 5:50, 8:10, 10:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30	
<b>MONSTERS VS. ALIENS</b>		<b>CRANK: HIGH VOLTAGE</b>		<b>CRANK: HIGH VOLTAGE</b>		<b>CRANK: HIGH VOLTAGE</b>		<b>CRANK: HIGH VOLTAGE</b>		<b>CRANK: HIGH VOLTAGE</b>	
Matinees Fri Sat Sun & Tues 12:00, 3:00		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30	
<b>FAST &amp; FURIOUS</b>		<b>HAUNTING IN CONNECTICUT</b>		<b>HAUNTING IN CONNECTICUT</b>		<b>HAUNTING IN CONNECTICUT</b>		<b>HAUNTING IN CONNECTICUT</b>		<b>HAUNTING IN CONNECTICUT</b>	
Nightly 7:30, 9:10, Sat & Sun matinees 2:00, 4:00, 6:00, 8:00, 10:00		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30	
<b>17 AGAIN</b>		<b>MINI PUNJABI (PUNJABI W.E.S.T.)</b>		<b>MINI PUNJABI (PUNJABI W.E.S.T.)</b>		<b>MINI PUNJABI (PUNJABI W.E.S.T.)</b>		<b>MINI PUNJABI (PUNJABI W.E.S.T.)</b>		<b>MINI PUNJABI (PUNJABI W.E.S.T.)</b>	
Nightly 6:45, 9:05, matinees Fri Sat Sun & Tues 12:45, 3:05, 5:25, 7:45, 10:05		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30	
<b>HANNAH MONTANA: THE MOVIE</b>		<b>EARTH</b>		<b>EARTH</b>		<b>EARTH</b>		<b>EARTH</b>		<b>EARTH</b>	
Nightly 6:55, 9:10, matinees Fri Sat Sun & Tues 12:55, 3:10, 5:25, 7:40, 10:00		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30	
<b>STATE OF PLAY</b>		<b>STATE OF PLAY</b>		<b>STATE OF PLAY</b>		<b>STATE OF PLAY</b>		<b>STATE OF PLAY</b>		<b>STATE OF PLAY</b>	
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<b>METRO CINEMA</b>		<b>17 AGAIN</b>		<b>17 AGAIN</b>		<b>17 AGAIN</b>		<b>17 AGAIN</b>		<b>17 AGAIN</b>	
7820-101A AVENUE (ZEDLER HALL, CITADEL THEATRE) • 425-9727		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30	
<b>FAVA VIDEO KITCHEN SCREENING</b>		<b>CRANK: HIGH VOLTAGE</b>		<b>CRANK: HIGH VOLTAGE</b>		<b>CRANK: HIGH VOLTAGE</b>		<b>CRANK: HIGH VOLTAGE</b>		<b>CRANK: HIGH VOLTAGE</b>	
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<b>WAVE THE TERRIBLE, PARTS I &amp; II</b>		<b>HANNAH MONTANA: THE MOVIE</b>		<b>HANNAH MONTANA: THE MOVIE</b>		<b>HANNAH MONTANA: THE MOVIE</b>		<b>HANNAH MONTANA: THE MOVIE</b>		<b>HANNAH MONTANA: THE MOVIE</b>	
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<b>I LOVE YOU MAN</b>		<b>HANNAH MONTANA: THE MOVIE</b>		<b>HANNAH MONTANA: THE MOVIE</b>		<b>HANNAH MONTANA: THE MOVIE</b>		<b>HANNAH MONTANA: THE MOVIE</b>		<b>HANNAH MONTANA: THE MOVIE</b>	
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4702-50 St. Ledco • 968-2778		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30	
<b>STATE OF PLAY</b>		<b>CRANK: HIGH VOLTAGE</b>		<b>CRANK: HIGH VOLTAGE</b>		<b>CRANK: HIGH VOLTAGE</b>		<b>CRANK: HIGH VOLTAGE</b>		<b>CRANK: HIGH VOLTAGE</b>	
Nightly 6:55, 9:35, Sat & Sun matinees 1:00, 3:00, 5:00, 7:00, 9:00, 11:00		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30		Fri-Mon: 7:00, 9:30, Sat & Sun matinees 1:05, 3:30	
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Step Talent | Playwright Elyne Quan | PHOTO: MERLE SMITH/LAWTON

# STRAY

Directed by Michael Clark. Written by Elyne Quan. Starring Brian Dooley, Sandra Nichols, Stafford Perry, Tracey Power. Presented by Workshop West. La Cité Francophone (8627-9151). Apr 24-May 3. Tickets available through TIX on the Square (420-1757/tixonthesquare.com).

I have a secret confession. I tell this to people very rarely, because it's such a cliché. I'm an actor-turned-writer and, well, I kind of, sort of, well, really want to write a play. Probably about my life. Or maybe my life thinly disguised as someone else's. Or maybe about my childhood cat.

So I'm thrilled to get the chance to talk to Elyne Quan – local-girl-made-good-in-New-York Elyne Quan. Practically famous playwright Elyne Quan. With her newly minted MFA in dramatic writing from NYU and a string of New York productions

to her name, not to mention a play, *Stray*, opening in Edmonton this week, I'm hoping she might give me some playwriting pointers. And she's happy to oblige. Here, in a nutshell, is a two-year Master's program in playwriting from Elyne Quan, via New York University.

## Lesson #1: Pick a catchy title.

Like the clever letter reversal in Quan's award-winning children's play *Lig and Bittle* (co-written with Jared Matsunaga-Turnbull). Or the single-word thematic descriptor like her other plays, *Trust* or *What or Stray*. "One of my favorite lessons," says Quan as she gushes about the NYU program, "is that the title of the play holds a promise to the audience about what that play is about. So says David Ives, anyway."

So say we all.

I try to quell an immediate pang of jealousy. This girl studied with David Ives, one of the world's coolest playwrights, author of *All in the Timing* and *Philip Glass Buys a Loaf of Bread*. I focus instead on the six degrees of Kevin Bacon-ness of it all – I'm sitting next to a girl who studied with David Ives(!). This makes me feel much better about life.

So, let's look at *Stray*, Quan's master's thesis, which is receiving its world pre-

mière this week at Workshop West. Does the title fulfil its promise?

"The play is about the return of a missing boy, several years later, to the family that might be his," Quan says. And indeed, all of the characters are strays in their own right – the missing boy, his sister, his parents – and are all dealing with issues of loss and abandonment. "I thought long and hard about what to call it, and 'stray' just kept coming back to me as the right word to thematically describe the play. It became the touchstone for me, and through all of the revisions, I think it helped me to further clarify the intentions, my intentions, for the play."

Okay. That's cool. I'm thinking of maybe drawing on the wisdom of Billy Joel and calling my play *My Life*, or something simple like that. It holds promise, I think.

THEATRE PREVIEW • EXPERT ADVICE • BY MARLISS WEBER (1,487 words)

## How To Write A Play In Five Easy Lessons, With Elyne Quan

THE NYU-TRAINED EDMONTON PLAYWRIGHT TAKES YOU STEP BY STEP THROUGH THE CREATION OF *STRAY*



## Lesson #2: Don't write about yourself.

Oh.

"I think every playwright goes through that stage, in some way, when they want to write about themselves," Quan says. "Playwriting is art, not therapy. If you need to work through something, write it and put it away. Or go see a counsellor."

Quan did get started writing for herself, if not about herself. An honours BA drama student at the University of Alberta, Quan started out as an actor – until she found out about the dismal quality and quantity of roles for young Asian women. So she started writing her own roles. "It was great," she says. "I could create whomever I wanted to play."

And play she did. At Fringe festivals and NextFest, Quan took on a series of self-written roles until she discovered she liked the writing part just as much as the playing part. "I think I really made the leap from actor to playwright when I

stopped focusing on my own roles and got more into the storytelling," she says. "I discovered that writing for other people is even more fun because then I don't have to deal with my own limitations."

Huh. So maybe *My Life* starring Marliiss Weber needs to be rethought. But there's still the story of my cat!



**Lesson #3: Write about something that will hold your interest for a couple of years.** Hmmm. I do love cats. But I'm not sure if I love them that much. Stray's subject matter, on the other hand, is the stuff of urban legend. A young boy goes missing and is presumed dead. Years later, an older boy arrives on the family's doorstep, asking questions. Drama ensues.

Stray's basic storyline has been living with Quan for a long time. "I remember hearing about a story when I was around eight years old," she says. "A boy from Edmonton went missing and it wasn't until much later that his body was found. I always wondered what that would do to a family. How a family copes with that kind of mystery and loss."

And it's perfect master's thesis fodder – full of pain and emotion, but also a plot driven mystery. "I was told to pick something I wouldn't mind dealing with for the duration of the program," she says. "This idea had been on the back burner for years, and it seemed to be the right time for it to come forward. I felt I was mature

enough to write it, but not too mature to be able to see it through the eyes of [the 16-year-old sister] Kim."

Little Boy Lost... And Found | missing scenes from Stray. PHOTO COURTESY OF WORKSHOP WEST



**Lesson #4: Read your material out loud. A lot.** To actual real live people? Does my cat count?

Nope, actual real live people, according to Quan. To give feedback. Not just compliments. "That was one of the most amazing things about the program," Quan says. "We got the chance to read and respond to all of our work, almost daily. And really detailed stuff too. People would say things like 'I don't get the intention behind the line second from the top on page 62.' And I was like, 'Bring it on.' That was exactly what I wanted."

"Although at first all of the questioning made me question my work," she adds. "I was like, 'What am I doing here?' But then, as I grew, I gained a lot more confidence and I really valued the questions and feedback."

Questions and feedback are things she's never been afraid to ask for. "I remember clearly, before I applied to NYU, I was taking a course with [Governor-General's

Award-winning Edmonton playwright] Vern Thiessen. One day I got bold and asked Vern out for supper to pick his brain. I asked him one little question: 'What do you think I should do with my life?'"

Little question indeed. "I was very lucky. Vern took me seriously. He said, 'You should do whatever it is that you really want to do, but that scares you a little.' I said, 'I want to go to NYU and be a playwright.' He told me to go."

And off she went. She applied to four American schools, got into all of them, and got a full-ride scholarship to her favorite school, NYU.

Wow.

**Lesson #5: Keep your friends close.**

You mean I should write about my friend's cat?

Well not quite. But friends are a great source of inspiration, Quan says, both as a source of stories and a source of support. "I still feel very connected to the Edmonton theatre community, even though I've been gone for a while. Seems like everyone I know, both in Toronto [where she currently lives] and New York, are former Edmontonians."

Quan feels lucky to have come from Edmonton. "Edmonton's the kind of town where you get to do it all," she says. "I've acted and directed, done front of house and run a lighting board. Sometimes all in the same show, practically. People in New York don't get that kind of variety in their theatrical experience. But for me, having had that experience, I feel like it makes me better at what I do because I've seen it from many different angles."

That connection to home-town community also helped to get her play produced. "I've known Michael Clark at Workshop West for years and he's been very sup-

portive of my work," she says. "This play fit well into the season. I'm so delighted that it's opening here. The actors are wonderful and I totally trust Michael with its development. It means a great deal to me to premiere it in Edmonton, like I've come full circle."

So, here endeth the lessons. If I want to know more about how to write a play, I'll have to go to NYU myself.

But the Quan imparts one last piece of advice: "One of my professors said a cool thing one day: as a writer, you need to 'tune your dial to transmit and receive.' In New York, I was on 'receive' all the time. In Edmonton, I'm actually more in 'transmit' mode and am more productive as an artist."

So, as an Edmontonian and soon-to-be playwright, I've got a great legacy to live up to. I can see it now: *My Friend's Stray Cat's Life*, starring me, Marliiss Weber. What do you think, Elyne? Anyone?



**“VIOLETTA NEVER WALLOWS IN HER MISERY. SHE NEVER PUTS THE BACK OF HER HAND TO HER HEAD AND SAYS, ‘WOE IS ME.’”**

OPERA PREVIEW • CONSUMPTION! BY TRENT WILKIE / 517 words

# Life Is Just A Bowl Of Verdis

**“TAKE LIFE BY BOTH HANDS WHILE YOU CAN!” URGES LA TRAVIATA DIRECTOR MICHAEL CAVANAGH**

**LA TRAVIATA**  
Directed by Michael Cavanagh. Conducted by Steven Osgood.  
Written by Giuseppe Verdi. Starring Laura Whalen, Marc Hervieux, Theodore Baerg. Jubilee Auditorium (11455-87 Ave), Apr 25, 28 and 30 (7:30pm). Tickets: \$28-\$160, available through Ticketmaster (451-8000/ticketmaster.ca)

“Life is a terminal illness,” says Michael Cavanagh. “The one thing you shouldn’t want to do is die with regret.”

What is making Cavanagh wax philosophical is Edmonton Opera’s upcoming production of *La Traviata*, which he’s directing. The opera, written by Giuseppe Verdi as a somewhat true tale of personal loss and a lament for the preciousness of life, is a chance for Cavanagh to work with an ageless masterpiece and, at the same time, make it relevant to our world.

“The story does what opera does best, which is tell a big story in a big way,” Cavanagh says. “*Traviata* is about nothing less than living a full life because we all have a limited time. The message is: take life by both hands while you can and don’t let things like other people’s ideas of how you are supposed to live slow you down. Don’t let other people tell you what love choices to make and don’t let people tell you how to live your all-too-brief time on earth.”

Our heroine is Violetta Valéry (Laura Whalen), one of the most beloved courtesans in lively 19th-century Paris. But Violetta is gravely ill and wants nothing to do with love until the amiable Alfredo Germont (Québec tenor Marc Hervieux) wins her heart. Alfredo’s father Giorgio Ger-



**Courtesan And Spark** | Laura Whalen quickly rethinks her “no love for me” stance upon meeting Marc Hervieux in *La Traviata*. PHOTO BY ELLIS BROTHERS PHOTOGRAPHY

mont (played by Theodore Baerg) is very unhappy with their union and denounces their relationship. In the end, other people’s opinions start to wear on Violetta, who obviously has plenty of problems of her own to occupy her already.

“We are left with a situation that is all too common,” says Cavanagh. “The dying person has to comfort those who have gathered to mourn her. It happens all the time. People come to a hospital deathbed to comfort the dying one, and it turns out to be the dying one doing the comforting. That is why this is a caution-

ary tale, because when the curtains are coming down it represents such a nightmare image of how our lives could end up.

“But Violetta never wallows in her misery; she never puts the back of her hand to her head and says ‘Woe is me.’ She is a tough cookie. We root for her because she gets pissed off when life hands her these things. She actually has this ongoing debate with God, or whoever that may be in her life, and looks at him and challenges him and says, ‘How can I die so young when I’ve got so much to live for?’ There is a lot of

anger in her.”

To those who have seen *Traviata* before, this version has some novelty, Cavanagh says. “This production is a bid of an update in a weird way in that we move it up a generation,” he explains. “It was written in contemporary times in the 1850s and we move it up to the 1870s. It doesn’t make a huge difference to what you see, although it is reflected in the wardrobe and so on, but it puts it into the realm of memoir and into the impressionistic era. So how I’m presenting it is as layers of refraction – we are taking the impressions of

that time.”

And Cavanagh encourages neophyte opera audiences to emulate *La Traviata*’s heroine and refuse to be swayed by the opinions of the people around you. “If you are bored at the opera, then you are bored,” he shrugs. “You don’t go there because it is something that is supposed to be good in a cultural way. It’s storytelling, man, that is all it is. You are presenting a situation, a world, that you can relate to and characters that we can connect with. And then it sweeps you along or it doesn’t – and if it doesn’t, then that is my fault.”

## ARTS NEWS • NOTABLE HAPPENINGS FROM THE THEATRE TO THE BOOKSTORE

GREEN FACE!

### Friends Of Dorothy

**The Wizard of Oz:** aside from *Gone With the Wind*, it’s probably the only pre-WWII movie that most moviegoers have even seen. It’s a cultural touchstone, but it’s also the favourite film of such eccentric talents as Salman Rushdie and David Lynch. Don’t expect any *Wild at Heart* craziness from The Citadel’s stage version (Apr 23-May 24), though: this is a straight-up adaptation of the 1939 Technicolor extravaganza, with the added spectacle of Jeremy Baumung (Scarecrow), John Ulyatt (Tin Man), and Julien Arnold (Cowardly Lion) all competing to see who can steal the most scenes.

POKER FACE!

### Portraits Of A Lady

When Shelly Solarz, editor of the independent local fashion magazine *Parlour*, was first offered an interview with singer Lady Gaga, she turned it down. “I didn’t know who she was,” she laughs. “I’d never heard of her!” Now, of course, Solarz knows the Lady quite well, having spent four hours on the interview and fashion shoot that’s the centrepiece of *Parlour*’s Gaga-rific new issue. You know your magazine has arrived, pop-culturally speaking, when Ellen DeGeneres starts subscribing. Why not get in on the action yourself? The launch party is tonight (Thursday) at 8:30pm at Red Star (10534 Jasper Ave).

PAINTED FACE!

### Up The Clown Staircase

When Arts News read that the plot of *False Start: Beginning of a Fool* “follows a Baby Clown as he is born into the world,” we immediately flashed on a horrible image of dozens and dozens of clowns tumbling out of some poor woman’s vagina. We suspect performers/playwrights Joel Bazin and Scott Gailand have more whimsical ideas in mind with this blending of puppetry, mask, and clown performance; they describe it as a show about joy, magic, and the nature of “play.” It runs at The Azimuth’s Living Room Playhouse (11315-106 St) from April 24-May 3. Reserve your tickets by calling 454-0583.



**Lions And Tigers And Difficult Choreography, Oh My!** | Julien Arnold, Blair Iwin, Jeremy Baumung, and John Ulyatt while away the hours conferin’ with the flowers in *The Wizard of Oz*. PHOTO BY DAVID COOPER PHOTOGRAPHY





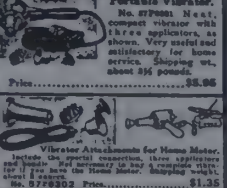


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## EXHIBITS

**AFTER MANET SCOTT GALLERY**, 1041-124 ST. TO MAY 5  
A series of flower paintings by Leslie Poole. Info: www.scottgallery.com.

**BEGINNINGS LOFT GALLERY**, 590 BROADMOOR BLVD. SHERWOOD PARK. TO APR 25 Works by various artists for show and sale.

**CAR CULTURE RED GALLERY**, 9621 HWY 16. TO APR 30 Oil paintings by Christi Begstrom on Edmonton car culture. Info: www.redgallery.ca.

**CATAclysmic RESCUE MISSION HAR COURT HOUSE GALLERY**, 3RD FLOOR, 10215-112 ST. TO APR 25 Site-specific felt, foam and adhesive vinyl installations by Liz Miller.

**COLLECTION OF LANDSCAPES AND ILLUSTRATIONS CARROT COMMUNITY ARTS COFFEEHOUSE**, 5351-118 AVE. TO MAY 4 By Stuart Bullish and Lorraine Shulba.

**CRUX MAKEWAN CENTRE FOR THE ARTS**, 10045-156 ST. TO APR 23 Drawings, paintings, photo work, and installations by graduates of the MacEwan Fine Arts Program. Info: 497-4322.

**EXHIBITION OF RECENT WORKS WEST END GALLERY**, 12308 JASPER AVE. TO APR 30 Paintings by Nicole Barton and Grant Lise. Info: 489-4892.

**HIROSHIGE ANDO: THE 53 STATIONS OF THE TOKAMOTO ROAD ART GALLERY OF ALBERTA**, 1000 10230 JASPER AVE. TO JUN 7 Series of Ukiyo-e woodblock prints from 1833-1834 by master printmaker Ando Hiroshige. Info: www.artgal-

leryalberta.com.

**HERD LATITUDE 53**, 10240-106 ST. TO MAY 16 Twelve customized AI-AI platforms by Adrienne Koler. Info: www.latitude53.org.

**ILLUSIONS OF GRANDEUR GRANT MAKEWAN CENTRE FOR THE ARTS**, 10045-156 ST. APR 24-25 MacEwan Students display their works. Info: www.illusionsofgrandeur.ca.

**KOSHASHIN: THE HALL COLLECTION OF 19TH CENTURY PHOTOGRAPHS OF JAPAN ART GALLERY OF ALBERTA**, 1000 10230 JASPER AVE. TO JUN 7 One of the world's largest collections of early Japanese photography. With over 230 rare photographs from 1860-1899 Japan. Info: www.artgalleryalberta.com.

## HOT PICK

**SAVIE**  
Dance May 2009  
Sat lunch water dance!  
April 7 (noon)  
CHURCHILL SQUARE

**LEAVING OLYMPIA: UNVEILING THE IDEALIZED NUDE ART GALLERY OF ALBERTA**, 1000 10230 JASPER AVE. TO MAY 18 Work ranging from Auguste Rodin's *L'Age d'Airain* to Evan Penny's *Camille*. Info: www.artgalleryalberta.com.

**LIFE LINES JEFF ALLEN GALLERY**, STRATHCONA SENIORS CENTRE, 10381 UNIVERSITY AVE. TO APR 30 Fibre art works by Donna Dey Harish, Cathy Tomlin and Sharon Willas Rubialski. Info: 433-5807.

**NEW WORK ALLEN GRAY CONTINUING CARE CENTRE**, 5005-28 AVE. TO APR 29 Work by Martin Garber-Conrad.

**OTHERWORLD ART GALLERY OF ALBERTA**, 1000 10230 JASPER AVE. TO JUN 7 Kristy Trimmer re-translates a medieval Japanese noh play into audio, video and text. Info: www.artgalleryalberta.com.

**POLAROID ART GALLERY OF ALBERTA**, 1000 10230 JASPER AVE. TO MAY 18 Featuring more than 3,000 Polaroid photographs by painter Attila Richard Lukacs. addressing

questions of power, masculinity and desire with images of nudity and sexual activity. Content may disturb some viewers. Info: www.artgalleryalberta.com.

**RECENT WORKS STEPPES GALLERY**, 1259-91 ST. TO MAY 5 Etchings by Oksana Morova.

**SENSE SUBLIME ART GALLERY OF ALBERTA**, 1000 10230 JASPER AVE. TO MAY 18 19th-century landscapes from the AGA collection. Info: www.artgalleryalberta.com.

**SOME UNABASHED OPTIMISM LATITUDE 53**, 10240-106 ST. TO MAY 16 Video installation by Jon Sasaki. Info: www.latitude53.org.

**URBAN TEXTURES MCMULLEN GALLERY**, 8440-112 ST. TO JUN 14 Work based on a study of Winnipeg architecture. Info: 407-7152.

**WAITING ROOM HAR COURT HOUSE GALLERY**, 3RD FLOOR, 10215-112 ST. TO APR 25 Works focusing on the theme of duration by Maya Jarvis, Connor McNally, Heather Noel, Aylen Hoekstra, and Malorie Urbanovitch.

## DANCE

**INTERNATIONAL DANCE DAY 2009: THE WALKING TOUR CHURCHILL SQUARE**, APR 29 With The Yellow Ribbon Dancers, Jesse Monson Gauthier, Eryn Tempest Dance, Mary Lee Bird, Lin Snelling & Michael Reinhart, The Fiedling Fishfoot Collective, Lindsay Simms, Virginia Park School, and Mile Zero Dancers. 12-130 p.m.

## THEATRE

**LA TRAVIATA JUBILEE AUDITORIUM**, 11455-87 AVE. APR 25, 28 Laura Whalen and Theodore Baerg star in Verdi's operatic tale of doomed love. Tickets: 451-8000. Info: www.edmontonopera.com.

**MYSTERY AT THE MUSEUM STRATHCONA COUNTY MUSEUM**, 913 ASH STREET SHERWOOD PARK, APR 24-25 Directed by Jason J. Hardwick. Doors at 5:30 p.m. Tickets: \$40. Info: 467-8189.

**STRAY LA CITE FRANCOPHONE**, 8627-91 ST. APR 24-MAY 3 Michael Clark directs Brian Dooley, Sandra Nicholls, Tracey Power and Stafford Perry in Elyne Quan's tale of a family who experiences a bizarre chain of events after their son disappears during a camping trip. Tue-Sat at 7:30 p.m. and Sun at 2 p.m. Tickets: www.tixonthesquare.ca. Info: www.workshopwest.org.

**THE WIZARD OF OZ CITADEL THEATRE**, 9828-101A AVE. TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

## COMEDY

**BEST OF EDMONTON COMIC STRIP: BOURBON STREET (WEM)** The best of Edmonton's comedy community. Every Tue. Info: www.thecomestrip.ca/483-5999.

**COMEDY STRIP CABARET RIVER CREE RESORT AND CASINO, WHITEMUD DR. & WHITEMUD RD., ENOC, APR 23** Doors at 7 p.m.

**GABRIEL RUTLEDGE COMEDY FACTORY**, 408-3414 GATEWAY BLVD. APR 23-25

**HIT OR MISS MONDAYS COMIC STRIP, BOURBON STREET (WEM)** Amateur comedy. Info: www.thecomestrip.ca/483-5999.

**JAY MALONE LAUGH SHOP**, 1005 LONDONDERY MALL, 177 AVE & 181 ST. APR 23-25 Info: www.thelaughshop.ca.

**JOHN CAPONERA COMIC STRIP BOURBON STREET (WEM)**, APR 23-26 With Welby Santos and Paul Brown. Doors at 8 p.m.

**KEVIN MCGRATH LAUGH SHOP**, 1005 LONDONDERY MALL, 177 AVE & 66 ST. APR 29-30 Info: www.thelaughshop.ca.

**THE LION'S HEAD PUB COMEDY NIGHT LION'S HEAD PUB**, 4404 GATEWAY BLVD. Professional and amateur comedians. Hosted by Lars Callieou every Sun at 9 p.m.

**PAUL MERCURIO COMIC STRIP, BOURBON STREET (WEM)**, APR 29-MAY 3 With Keith Saranowski and Ryan Ash. Doors at 8 p.m.

## IMPROV

**CHIMPROV VARSCONA THEATRE**, 10329-83 AVE. Weekly improv show hosted by Rapid Fire Theatre. Every Sat except for last Sat of the month. Doors at 11 p.m. Info: www.rapidfiretheatre.com.

**DIE-NASTY VARSCONA THEATRE**, 10329-83 AVE. An improvised soap opera directed by Dana Andersen. Every Mon at 8 p.m. Info: www.die-nasty.com.

**OH SASSANNA VARSCONA THEATRE**, 10329-83 AVE. Euro-style improv variety show. Last Sat of the month. Doors at 10:30 p.m. Tickets: \$10 at the door. Info: www.varsconatheatre.com.

**PEOPLE IN PANTS IMPROV CARROT COMMUNITY ARTS COFFEEHOUSE**, 9351-118 AVE. Weekly improv show first Thu of the month. Doors at 7:30 p.m. \$5 at the door.

**THEATRESPORTS VARSCONA THEATRE**, 10329-83 AVE. Weekly improv show hosted by Rapid Fire Theatre. Every Fri. Doors at 11 p.m. Tickets: \$10 at the door. Info: www.rapidfiretheatre.com.





SEX • MENTAL HEALTH | 75 words

# I May Be Mentally Ill, But I Still Have Sex



**MY MESSY BEDROOM JOSEY VOGELS INADEQUATE SEX ED HAS PUT PEOPLE WITH PSYCHIATRIC DISORDERS AT A NEEDLESSLY HIGH RISK OF DISEASE**

Most of us have had the opportunity, at least once in our lives, to tee-hee or snicker as someone demonstrated how to use a condom by deftly rolling it over a banana or some other phallic-shaped fruit or vegetable. But imagine if you saw this and it led you to believe a banana with a condom on it must be present during sex to prevent infection.

It sounds ridiculous, I know, but it's a conclusion you have to account for when you're teaching safe sex practices to someone who is delusional, for example. But an even bigger roadblock to providing sex education to the mentally ill is the general assumption that the mentally ill people don't have sex.

Which is just simply not the case. In fact, studies in the U.S. and Canada have shown that patients in long-term psychiatric facilities are as sexually active as outpatients, whether they're having sex with other patients or with partners who visit them. Yet, in most cases, institutions don't even bother doing regular Pap smears or STI (sexually transmitted infection) testing on patients – and never mind trying to understand the unique problems that put the mentally ill at greater risk for sexual

manic are often grandiose, and impervious to potential danger and the results of their actions," says Jane Reiha, a nurse in London, Ont., who works with the mentally ill. "The depression phase can also put them at risk, she adds, as sex is often the only pleasure left to them. "Often, people with mental illness seek sex with just anyone for a source of warmth, or because sex is cathartic, and a reassurance that you're still alive – it may be one final attachment to reality."

ers in rest homes – can bring them into contact with high-risk groups like drug users."

Unfortunately, says Reiha, there is a persistent belief that talking to the mentally ill about sexual issues will simply encourage promiscuity. Most health professionals would rather hang on to the belief that this group is asexual. The line they usually get from the staff when they ask to come and speak at their homes is "Our clients do not have sex."

But as far as Reiha is concerned, the

According to Reiha, women with schizophrenia often have a history of abuse and usually have chaotic and unsatisfying sex lives as adults. "This is compounded," she says, "by the fact that they can get pregnant." In fact, birth control, is another hot topic. "Permanent birth control takes power away from the patient, but we have to think about whether or not the patient is even able to make those decisions."

Which is why she tends to focus on condom use, especially because condoms also help prevent STI. But this can be tough when you're dealing with people who may suffer from delusional thinking, have bizarre ways of communicating and a short attention span. (Doesn't sound all that different from trying to teach teenagers, if you ask me, but I think I see her point.)

To overcome these obstacles, Reiha uses a lot of interactivity, role-playing, and visual aids when teaching the mentally ill about sexuality. "There may be a finger dexterity problem, for example," Reiha says, "so the key is to practice opening the condom package and rolling it on, repeating often."

And no, they don't use bananas.

**STUDIES IN THE U.S. AND CANADA HAVE SHOWN THAT PATIENTS IN LONG-TERM PSYCHIATRIC FACILITIES ARE AS SEXUALLY ACTIVE AS OUTPATIENTS, WHETHER THEY'RE HAVING SEX WITH OTHER PATIENTS OR WITH PARTNERS WHO VISIT THEM.**

health problems and HIV infection. As a result, an estimated 19 per cent of people who are mentally ill are HIV-positive.

Someone with schizophrenia may be more at risk because they have a strong "command force"; that is, their brain makes them to do things most of us would think better of. If someone suffers from bipolar disorder, their extreme mood swings can put them at greater risk as well. "The

Thanks to funding cutbacks, the trend toward de-institutionalization means more mental health patients are being released into the community, increasing their exposure to risk. "On the 'outside,' there may be increased opportunity for sexual encounters," says Reiha. "And their limited capacity to deal with additional threats to well-being, and their disadvantaged economic and social status – like cohabitating with oth-

human need for intimacy, warmth, and sexual expression is universal and people are sexual beings all the time, regardless of health, illness, or disability. The mentally ill have a tremendous need to express their feelings, to have their concerns and needs validated, and to be given the information necessary to manage life, she adds. They also have specific needs and considerations when it comes to sexual health.



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# Meet The Man With The Untamed Personality



SAVAGE LOVE: DAN SAVAGE

**...OR MAYBE YOU KNOW HIM BY THE NAME HIS FRIENDS USE: "THE ASSHOLE WHO SCARES AWAY WOMEN"**

I'm a 32-year-old, very attractive, very fit SWM living in NYC. I'm well-read and well-spoken. I march to the beat of my own drum. Friends tell me that my personality is intense. It must be true — everyone concurs. I'm extremely idealistic, and I count myself as a romantic. I'm interested in an intense and consuming love affair with a woman. But friends tell me that my approach

to courtship and my energy scare women off.

I'm tired of fouling things up and making myself lonely. Yet, when a lady friend of mine, in response to my most recent upset, suggested I spend a night out with her where she would act as my wingman, I recoiled. Prowling for random women in a bar doesn't fit my sense of romance.

Should I consider counselling to try to tame my personality? Should I just be myself and continue being lonely and misunderstood?

*Wild Horses Drag Me Away*

You don't give me much to go on, WHDMA. It would help to know, for example, what exactly you're doing — besides being all intensely romantic and extremely idealistic and physically fit and stuff — that scares women off. How does your "intensity" manifest itself? Without that

info, it's difficult to whip up some advice for you.

But I can do a little decoding for you: When friends say "Your personality is intense," what they typically mean is "You are an asshole."

Assholes who have friends sometimes conclude that there's something wrong with dating or bars or all the women and/or men on the planet because, hey, I've got friends — and if my friends can stand me, why couldn't my ex-girlfriend(s)? But friending, if I may borrow Facebook's proprietary verb, an asshole is easy; dating an asshole is hard. (Or that's what my boyfriend tells me, anyway.)

A friendship involves a smaller time commitment; a girlfriend, if you could keep one, is required to spend much more time with you. Not only that, WHDMA, but people who are romantically involved with assholes come in for a higher degree of scrutiny. A person with an asshole friend is regarded as tolerant and/or indulgent and/or foolish. But a person with an asshole boyfriend is viewed as having a character flaw. Or several: lousy taste in men, the wrong kind of masochistic streak, low self-esteem, abuse issues, etc.

So, yeah, you should consider counseling to "tame your personality." Your alleged virtues — extremely intense! extremely romantic! extremely idealistic! — may not themselves be the problem. But if the people living outside your skull have identified them as impediments to your professed romantic goals, WHDMA, then there's something problematic about the way you're expressing them.

And that lady friend who offered to take you out and act as your wingman? I suspect she was trying to pull the stick out of your ass and trying to get you to see that dating — at least at the outset — is about pleasure, not intensity. I assure you that bars all over the civilized world are packed with

"random women" as interested in intense and consuming love affairs as you are. You might want to give them a chance.

A long time ago I experienced, late one nite, roasted, drunk, blah, blah, blah!!! This brother picked me up and drove me to his place and screwed me good. He said I was hot!!! I really liked it, had an anal orgasm!!! It was indescribable. I loved it!!! He gave me his number. But I was too shy to call back. Never saw him again. So I bought dildos and proceeded to fuck myself and get drunk or high (weed) every night!!! What does that make me? Closet drunk? Closet English carette? I like pussy, too! Whatzup?!

*Anonymously Me*

I don't have the faintest idea!!!

My boyfriend refuses to have any kind of intercourse with me while my Aunt Flo is visiting. I'm not asking to have sex when I'm on my heavy days, just at the beginning and tail ends of my period. He says it's disgusting, even if he wears a condom, and that it makes his stomach turn to even think about it. I find this terribly frustrating because my period lasts a good 10 days (according to his definition), and I have to go without any loving the whole time. And yet he expects me to blow him on a regular basis during that time. I love him, and I'd rather not DTMFA over this. What can I do?

*Aunt Flo Terminates Erection Return*

Only blow him on days when he hasn't used his penis to urinate.

Because really, AFTER, how can he ask you to suck cock on days when pee comes out of his thing? That's just as disgusting — it's more

disgusting — than a little bit of blood on the condom. And any guy who can't handle a little bit of blood shouldn't be asking his girlfriend to ingest whatever trace amounts of urine might be lurking in his urethra. But if he wants you to blow him — to keep him content during your period — then he needs to find a way to do the same for you. If he can't bring himself to fuck you during your period, AFTER, then at the very least he can help you get off with a vibrator, or engage in intercourse with you, or mutual masturbation, or eat your pussy through a wad of Saran Wrap.

If he won't do any of that, reconsider DTMFA.

I thought I knew what teabagging meant: to dip a man's testicles in and out of your mouth. But during a recent conversation about the Republican teabagging craze, my boyfriend told me that teabagging meant to put your balls into someone else's mouth. A person without balls, he insists, can't do the teabagging. But many people I know think they are the teabagger and their partner is the one being teabagged. An Internet search turns up both definitions.

So, Dan, I'm asking you — as an expert on all things both political and sexual — do any of us heterosexual females have a chance of teabagging President Obama? Don't get me wrong: I want to teabag the president for all the right reasons. I'm a supporter. I just want in on any political activity that involves Obama's balls in my mouth.

*The Earnest Aspirant*

Let's say you were in the West Wing with Barack Obama's sack resting comfortably in your mouth. Perhaps you had done something momentous — defeated the Somali pirates, sworn in Senator Al Franken — and you were being awarded the Presidential Wattle of Freedom. *The New York Times* might report, "The president of the United States and a Savage Love reader were spotted 'teabagging' in the Oval Office today."

But while you can teabag with the president, TEA, you don't have what it takes to administer a teabagging to the president. To teabag someone, you need a scrotum with which to teabag them: The teabagger dips sack, a teabaggee receives dipped sack. It's a little confusing, I realize, in that it's the opposite of a blowjob: The person with a dick in his or her mouth is giving the blowjob; the person being sucked is receiving the blowjob. But language is funny that way.

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Health Canada



**392. Health**

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**190. Coming Events**

APIRG sponsors Super T Training for Change. Workshops on adventure based learning, training for social change. See <http://trainingforchange.org/super-t-for-social-info-or-email> aniel@apirg.org

GLTQ groups and organizations are invited to the Pride Centre for the Pink Tank on May 2nd from 2:00 pm until 4:00 pm. The Pink Tank is an opportunity for queer groups to share upcoming calendar items and discuss the importance of working together. For more information please contact pink.tank.talk@gmail.com

**Jeep Pink ART TALK**  
The ASA in partnership with the EPL is presenting a free art talk with Calgary Artist Jean Pink on Friday April 24th at 7:30pm at the Stanley A. Miller Theatre (downstairs, Edmonton Public Library, 7 Sir Winston Churchill Square, Edmonton).

Upward Bound Toastmasters Club - Every Wednesday 7:45-8:45pm, Room 601, Norquest College, 10215 - 108 St, Edmonton.  
Learn to be a better speaker, listener, and overall communicator on your own pace in this non-profit, fun, and supportive public speaking club.  
Info: Email: [upwardboundfreestastmasters@gmail.com](mailto:upwardboundfreestastmasters@gmail.com)

**WATER AND WELLNESS RESIDENTIAL WORKSHOP**, MAY 1-3, 2009. Are you interested in learning more about the connection between environmental, public and personal health? Join 24 other young professionals (ages 20-35) and special guests for a weekend workshop. May 1-3 based at Pigeon Lake AB with an exciting field tour that includes a raft tour and a visit to the Edmonton Goldbar wastewater treatment plant. Visit [www.waterandwellness.org](http://www.waterandwellness.org) for more info and to apply!

**190. Announcements**

Had Enough? Cocaine Anonymous (780) 425-2715

The best live music downtown featuring the Up Town Jammers, Saturdays from 3-6 pm. The Gas Pump 10166 14th Street, 1 block off Jasper. Happy hours all afternoon. Free Pop 3-6 pm.

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**410. Education/Training**

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**1005. Help Wanted**

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**TENDERS ARE BEING ACCEPTED**  
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**1500. Help Wanted - Alta.**

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**HAVE FUN** making money as an actor, actress or film extra on Calgary movie sets! All ages required. 403-521-0077

**JOHN DEERE Ag Dealer** seeking an experienced parts specialist in Barhead, Alberta. John Deere experience preferred. Desirable 1st job & 3-5 years experience. (High Prairie, Barhead and Westlock). We offer a great team environment, a stable workplace, and top pay and benefits. Visit our website at [www.deerline.ca](http://www.deerline.ca). Contact Les Roberts at 780-349-3391; fax resume to 780-349-6662; or email: [lroberts@deerline.ca](mailto:lroberts@deerline.ca).

**JOURNALISTS**, Graphic Artists, Marketing and more Alberta's weekly newspapers are looking for people like you. Post your resume online. Free. Visit: [www.wawna.com/resumes\\_and.php](http://www.wawna.com/resumes_and.php)

**JOURNEYMAN** automotive technician. Newly expanded shop and equipment. Escalated pay plan that rewards great performance. Benefit package. Great career opportunity! Chrysler experience preferred. Please reply in confidence with resume to Brian Wott Service Manager at [service@oldsodge.com](mailto:service@oldsodge.com) or fax 403-556-5979.

**MATURE COUPLE** required for campground duties. Must have own RV unit. Free campsite included. S/E of Calgary. Fax resume 403-938-8195 or call Dave 403-938-8195.

**PHONE DISCONNECTED?** We now offer free hook-up. Everyone approved. No deposit, no credit check. Call today 1-877-852-1122. Protel Reconnect

**PIANO TECHNICIANS** or adult pianists need to teach Music for Young Children® a comprehensive keyboard-based program for ages 3 - 10. 1-866-244-9008. [jcausogrove@mymc.com](mailto:jcausogrove@mymc.com) for training details; [www.mymc.com](http://www.mymc.com).

**1500. Help Wanted - Alta.**

**REMOVE YOUR RECORD:** A criminal record can follow you for life. Only Pardon Services Canada has 20 years experience. Guarantee record removal. Call 1-800-NOW-PARDON (1-866-972-7366). [www.RemoveYourRecord.com](http://www.RemoveYourRecord.com).

**SPRAYER OPERATORS**. Looking for seasonal sprayer operator for Three Hills and Linden service areas. Must have a clean Class 1 driver's licence. Should have or be working towards a sprayer applicator's licence. Need to be self-motivated and 2300+ to work alone. Very competitive compensation package. Fax resume to 403-443-7507. For more information, call Greg 403-443-2355.

**THE BROOKS BULLETIN**, one of Alberta's largest weekly newspapers, requires a reporter/photographer. Good salary and benefits package available. Call Gregory, news editor, to [editor@brooksbulletin.com](mailto:editor@brooksbulletin.com).

**TRUCK DRIVER WANTED!** 2 year experience Super B grain hauling. Mountain experience required. Move average wages. Weekends off. Fax resume to 204-727-6170 or email: [tin.tin@go.net](mailto:tin.tin@go.net).

**YOU'RE A CARING PERSON**. So we have a difference we need health care aide. Enjoy flexible hours, true job satisfaction and team environment. Visit [carework.ca](http://carework.ca).

**1600. Volunteers Wanted**

**Brain Neurobiology Research Program** at U of A Hospital is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursement for expenses provided. Call 407-3221 (depressed only) 407-3046 (healthy or depressed), or 407-3775 (female healthy or depressed, including pregnant and just delivered) for more information.

**Brain Neurobiology Research Program** at U of A Hospital is seeking healthy and depressed subjects (not currently undergoing treatment) for various studies. Reimbursement for expenses provided. Call 407-3047-3906 for more information.

Ever searched the Internet for help when you felt upset or depressed? Researched at U of A are looking for volunteers to participate in online interviews regarding experiences seeking help online. Let us learn more about the role that the Internet plays in the search for help. Email [jlaing@ualberta.ca](mailto:jlaing@ualberta.ca) or [jlaing@ualberta.ca](mailto:jlaing@ualberta.ca)

If you are looking to spend some time giving back to the Edmonton community, the Bessell Centre has a number of volunteer opportunities for you. For current postings please visit our website at [www.bissellcentre.org/volunteering.htm](http://www.bissellcentre.org/volunteering.htm) for contact Linda at (780) 423-2285 ext. 134.

**Performance Drivers** with vehicle needed to drive trail but walking, low income seniors to medical and personal appointments. Daytime Monday to Friday. Gas money paid. Call Bev 780-732-1221

**VOLUNTEER WITH YOUR PET!** To learn more visit [www.petsproject.ca](http://www.petsproject.ca)

**Volunteers needed** for the Rexall Edmonton Indy 2009. Call Indira Hollins 780-471-7156 or e-mail [pegg@northlands.com](mailto:pegg@northlands.com)

**World Partnership Walk** ([www.worldpartnershipwalk.com](http://www.worldpartnershipwalk.com)) Click on Walk City - Edmonton

Date: Sunday, May 31, 2009 Time: 10:30 am Location: Legislature Grounds

Duties of a Volunteer: see website  
Number of Hours: see website

Contact Person: Naz Hasham, Volunteer Coordinator, 720-8170

**1600. Volunteers Wanted**

**Explore the World of Volunteering** at The International Children's Festival, The International Children's Festival (May 25-30) in St. Albert needs your help! Each year more than 650 dedicated and enthusiastic volunteers make The Festival possible. Donate your time and help bring this magical event to life for thousands of children. Volunteer positions are available to suit individual talents and interests. Roles at The Festival include: face painters, site activity assistants, ushers, hospitality assistants and more. As a volunteer, you will make a difference in the life of a child, contribute to the community spirit, meet new friends, learn new skills and bring smiles to thousands of faces. All volunteers should attend the Festival Volunteer Orientation to learn more about The Festival and the role they'll play.

**Volunteer Orientation**, Wednesday, May 6, 7 p.m. The Arden Theatre 5 St. Anne Street St. Albert, Alberta

To register or for a complete list of Festival volunteer opportunities, call the volunteer information line at 780-459-1698 or visit [www.childfest.com](http://www.childfest.com). All volunteers must be at least 12 years of age and willing to commit to at least three shifts. Anyone interested in volunteering is asked to register by May 18. Now at its 28th year, the Northern Alberta International Children's Festival continues to inspire and ignite the imaginations of the young and young at heart. This years theme "Explore the World" will allow children to explore the cultures and arts off North Peru, Mexico, Africa, the United States and different parts of Canada.

**1700. Employment Wanted**

**CAREGIVERS/NANNIES** with 7 months training and/or one year experience are looking for live-in employment with elderly disabled or families needing child care. 780-709-0005

**2001. Acting Classes**

**AUDITIONHELL** - Renowned film and TV acting weekend workshop with guest instructor, actor Peter Skagen. Calgary, May 8, 9 and 20. \$300. Call 403-807-1962 or register at [www.auditionhell.com](http://www.auditionhell.com)

**Los Angeles director** Tom Logan, Edmonton May 29, 30, 31, 2009. Acting for Film and TV Workshops. Don't miss out looking from the BEST! Call and book your spot in the class today! (780) 975-7022

**2010. Musicians Available**

**Base Player** Available. T. rex. [audio@shaw.ca](mailto:audio@shaw.ca)

**Drummer with lead vocals**. Rhythm guitar and harmony. Country, rock, blues, classic rock. 780-398-3962

**2020. Musicians Wanted**

**Band looking** for artpass player with lead vocal capabilities and a female lead singer with some percussion ability! Casual around town playing and having fun! Focus on great dance music and recognizable hits. Kelly - 780-651-3866

**Base player, guitar/singer** seeks drummer. Rehearsal space available. [naughty\\_vibe@hotmail.com](mailto:naughty_vibe@hotmail.com) or call Mike at 466-2186

**Bassist** needed for original/cover rock band looking for someone to complete our quartet. backing vocals an asset but not a must. serious inquiries only. Contact [maddrummer89@hotmail.com](mailto:maddrummer89@hotmail.com)

**BUSKERS WANTED!** Walk for Darfur call seeks musicians for May 2nd rally. Contact Luke Colley at 780-965-2110

**Drummer and Bassist** required for blues project. Influences R.L. Burnside, T-Moford and Howlin Wolf. Contact: Robin [rdub@shaw.ca](mailto:rdub@shaw.ca)

**2020. Musicians Wanted**

**Drummer and bassist** wanted to complete new project. We are an original rock band with the need to play live and record with experienced and talented musicians. Join your new favorite band by calling Nick 780-743-5933

**Former members of Mervyn Allen** seeking hard-working vocalists/front man to complement strong and dedicated backline. Vocal versatility and experience on guitar are assets. If this is you email [nrg.biggs@edmonton.ca](mailto:nrg.biggs@edmonton.ca)

**GottaGrooveGragdeBand** wants you to come and rock the blues. Jammin with more to come Ph 438 1127

**GUITARISTS, BASSISTS, Pianists & Drummers**, vocalists needed for good paying teaching jobs. Call 429-2262

I am an experienced, stage ready, F Metal vocalist seeking a new and crazy band. My influences include: Disturbed, Megadeth, Audioslave, Maiden, Live, Pearl Jam and Creed to name a few! Call me! Randine @ 780-236-6934

**LEAD guitarist** needed for Death /Black Metal band. Must have good gear, be willing to tour and be 18+. Call 780-691-6915.

**Looking to form a Celtic band**. East folk band. Must be willing to play in Calgary. Call Tony

"My name is Will Belcourt" I am a rock bassist/Singer/Songwriter/Guitar Player. I am looking for a guitar player, drummer and keyboard player and two backup singers for showcase gigs this summer. All the gigs pay which includes a cash advance. Call me! Day/Starline/Some festivals. New CD will be dropping on June 20 and I will be appearing on television shows and shooting a music video as well. I am looking for great players with heart and soul and experience on stage for future collaboration. Festivals and touring on the horizon. All races, genders, and ages must be welcome. Phone 780-720-8872 or ask for Will!

**Rhythm guitar player/singer** looking for bass player, drummer to start writing original music and also playing cover songs. Call Mark at 780-777-1188

**Seeking Dedicated Drummer and Guitarist** have jam space. [www.looking4eagles.com](http://www.looking4eagles.com) Jadie 780 757 9725

**Slash** wanted for GNR tribute, email to [t\\_rex\\_audio@shaw.ca](mailto:t_rex_audio@shaw.ca) 780-265-4493

**Solo artists** needed two female back up singers. If day orientation. Recording, high profile tours. Strong mental prep an asset. Must like the color black. Please call Aurel at 403-669-2669

**Stop & Shop** is May 22-24 at the Alberta Aviation Museum. Stop & Shop is a cool, funky vibrant event that embraces the art of handcrafted goods. But with any great event we need great entertainment! Stop & Shop is looking for musicians, duets, small bands of any flavor and general (is this how you spell it) to perform on our main stage! Great projects, time of fun, opportunity for CD sales! Please contact Ally (780) 913-2011 or [msallyng@gmail.com](mailto:msallyng@gmail.com)

The Disturbers band from Sherwood Park is looking for a mature Bass Player. You can check us out online @ [www.thedisturbers.com](http://www.thedisturbers.com)

The Louhellers Seeking Piano for Rock n Roll Rhythmic Blues originals. [www.myspace.com/thelouhellers](http://www.myspace.com/thelouhellers) shows booked, recording constantly. [thelouhellers@gmail.com](mailto:thelouhellers@gmail.com)

**Weekend dancer** band is looking for a key board player with lead and back up vocals. All styles including classic rock and country. Doug 416-46-3356, and Bob at 463-7529

**2020. Musicians Wanted**

**Touring Singer-Song** Winter seeking a Double Bass Player on a long term basis. May lead to full time. For more info please contact [nascop@gmail.com](mailto:nascop@gmail.com) or call 780-689-8994

**Vocalist/Songwriter & Bass** seeking guitar and drums for original hard rock band. Infil. Velvet Revolver/STP/Riv. Theology/Chains/Wolf Mother/Zep. etc. Serious inq. only please. Good gear and professional attitude a must. Call 780-966-3571 any time.

**Young female singer** wanting for country rock band. 466-5513

**2200. Massage Therapy**

**Chair massage or relaxation** massage combined in Aroma-therapy, Reflexology and Acupressure

[Center 62] [Edmonton] #1103 8925-82Ave [Jannina RMT] 780-238-8108

**Christy's outgoing Massage**. Have car, can travel. Fluent in German, can. Any time. 964-7361

**HEALING TOUCH MASSAGE**. Relaxing and deeply nourishing. Whittle Avenue. Non sexual. 7 days. Almasa 780-405-8765

**IF YOU'RE TIRED OF INEFFICIENT THERAPY**. Therapeutic Massage. Heidi By appointment only 1-780-868-6139 (Edmonton)

**Transformational Massage, Tantra Massage**. Sexological Bodywork, Health Coach with a 23 year experienced licensed therapist. Janie Lee 780-633-8623 [www.secretsoftantra.com](http://www.secretsoftantra.com)

**3010. Auctions**

**ANTIQUE AND COLLECTIBLE** Auction, Sunday, May 3, 2009. Cline Auctions, Hwy 16, Alberta, 12 Noon, 19 km east of Lacombe, on Hwy 12. Donna's Auction Service. Phone 1-403-784-3939.

**FASCINATING PREVIEW - Al** Oeming's 21st Annual Spring Auction, Sunday, May 3, 12 Noon. 50 superb horse drawn vehicles and much more. Marvel at the sight. [www.aloemingauctions.com](http://www.aloemingauctions.com)

**MEIER 2-DAY Classic Car & Truck** Auction, Saturday and Sunday, May 2 & 3, 11 am. both days. 2016 & 72A Avenue Edmonton. Over 150 Classics. To Consign, Call 780-440-1860

**THINKING AUCTION!** Guarantee your results with Ritchie Rose Auctioneers. Whether it's equipment, real estate, livestock or a complete farm dispersal. Contact us today! 1-800-491-4494 or [rbuction.com](http://rbuction.com)

**WALTER WITTS Estate Farm** Auction, Saturday, April 25, 9 miles east of Olds Overpass on Hwy 17. John Deere equipment, tractors, trucks, tools, house, old antiques. Pilgrim Auctions 403-556-8555; [www.auction-sales.ca](http://www.auction-sales.ca)

**WESTERN HERITAGE Western Art & Cowboy Collectible** Auction, Sunday, April 26, 11 am. Heritage Inn, High River, Alberta. [www.mcnienly.com](http://www.mcnienly.com) or call Frank McNienly Auctions, 403-485-2440.

**3210. Misc. For Sale**

**20 YEAR ANNIVERSARY SALE**. 6" & 10" milled logs, double T & G, saddle notched corners, 20% off logs. 306-663-5936; [www.chi-sunloghomes.com](http://www.chi-sunloghomes.com)

**\$39.95 HOME phone service**. Reconnect your home phone! No one refused - \$39.95 monthly - \$18.95 one time activation - \$18.95 unlimited long distance. Call Choice Tel now! 1-888-333-1405; [www.choice-tel.ca](http://www.choice-tel.ca)

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**H & H TRAILER SALE**. Bow Valley Ford, Camrose, Alberta. Thousands in discounts. Cleaning the lot. Cargos, flatbeds, car haulers, horse trailers, more! 1-800-403-0084 ext. 257 or [alan.way@bowvalleyford.com](mailto:alan.way@bowvalleyford.com). Don't delay!

**HOME PHONE** disconnected? Call Home Phone Reconnect to free 1-866-287-1348. Reasonable rates, friendly service. Don't be without a home phone 1-866-287-1348.

**METAL SIDING/ROOFING**. Best prices! 36" Hi-Ten/Tough 29ga Galvalume \$5.65 sq. ft. Colours \$7.99 sq. ft. IN STOCK. 2530 year warranty. ALTA-BEDS Builders Supplies 1-888-263-8254

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**SAWMILLS FROM** only \$3,495/00. Convert your logs to valuable lumber with your own Norwood portable band sawmill. Log skidders also available. [www.norwoodawmills.ca/4007](http://www.norwoodawmills.ca/4007). Free Information 1-866-666-6899 ext. 4007.

**THE PINE BOX** - Western Coffee Company; [www.westerncoffee.ca](http://www.westerncoffee.ca). Coming May 1. Go to Pet Foods Etc. Stony Plain, 4928 - 50 Street for live direct. Distributors wanted in Alberta

**WHY BUY OUT of province?** Save the freight with Alberta based Integrity Post Structures. Arches, shops, barns, machine sheds. See our projects. [integrityPostStructures.com](http://integrityPostStructures.com) 1-866-974-POST (7678)

**3240. Travel/Traffic**

**CHEAPTICKETS.ca** is the best travel site in Canada. You can save up to 70%.

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Red Angus Registered  
Yearling Bulls. Performance  
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approved, high quality.  
1300lbs. Stauffer Farm Holdings  
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**4040. Livestock**

NAIT Fairview Campus running  
Certified Livestock Transport  
Course. May 9. Bear Canyon, Alberta.  
Preregister at  
1-888-999-7882. Learn humane  
ways to load, transport and unload  
animals.

**4310. Grain/Feed/Hay**

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Buying oats, barley, wheat &  
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**4540. Farm Equipment**

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Certified Livestock Transport  
Course. May 9. Bear Canyon, Alberta.  
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1-888-999-7882. Learn humane  
ways to load, transport and unload  
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**5005. Mortgages**

MORTGAGES. Interest rates  
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**5800. Manuf. Homes - Sale**

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780-939-3584 or  
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line: www.mydebtsolution.com or  
toll free 1-877-556-3500.

**8005. Personals**

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ASTROLOGY • APR. 23-29 • BY THE KID

**CRUISIN' THE COSMOS****ARIES** (March 21 - April 19)

Hold on there, theod! There ain't  
much hope for you if you try to have it  
out right now 'cause, whether you're  
aware or not, the opposition's too  
huge. Pull a Gandi on 'em and resist  
without fighting the bunch 'cause  
they're just waitin' for you to throw the  
first punch.

**TAURUS** (April 20 - May 20)

Although no bull likes havin' another  
one around (this pasture ain't big  
enough for the two of you, it seems),  
there is one thing you may have  
noticed: when you're yoked up to  
another, it's only half as hard to plow  
ahead. Put together a temporary  
partnership and pretty soon the pair  
of you will have plowed plenty!

**GEMINI** (May 21 - June 20)

Don't take "no" for an answer this  
week when it comes to attaining the  
goals you seek. Mercury's about to go  
retrograde in a week or so and you  
need to get a solid answer soon. If you  
let them meander about in a field of  
doubt, it'll be like following a cow-  
-right into the slaughterhouse!

**CANCER** (June 21 - July 22)

There's lots for you to do right now so  
you have to choose what you spend  
your valuable time on very carefully. If  
you keep goin' off half-cocked you'll  
run outta ammo pretty soon. Then  
what'll you use to shoot the moon?

**LEO** (July 23 - Aug. 22)

Y'know why rich folk are so often  
unhappy? Cause the more they have,  
the more they worry someone's gonna  
take it away from them. Pretty silly,  
huh? Enjoy your weekend without  
worryin' if what's makin' it worthwhile  
will last, otherwise you won't enjoy  
anything at all by the time it's passed.

**VIRGO** (Aug. 23 - Sept. 22)

Let's get this straight right now. There  
are at least two parallel universes -  
one where buses run on time, people  
are completely reliable and the job  
always gets done. Then there's the  
one we live in. You might as well just  
deal with it and get to work 'cause  
when you start to sweat it you really  
act like a jerk!

**LIBRA** (Sept. 23 - Oct. 22)

Put on the blindfold this week and  
use the Force to guide you through  
the shifting currents of energy at play  
in the Universe. You'll draw yourself  
towards a more harmonious existence  
where your creative energies will not  
be wasted as much as they are now.  
At first you may stumble around but  
in no time your balance will be found!

**SCORPIO** (Oct. 23 - Nov. 21)

This week's New Moon occurs in your  
sign and one of two things could hap-  
pen. If your personal code of ethics is  
in sync with the way you really think,  
then you'll be fine. If you're not sure  
what you think, you'll put yourself in  
a six-month bind. Hopefully before it  
passes you'll make up your mind!

**SAGITTARIUS** (Nov. 22 - Dec. 21)

Funny how what used to make you  
really happy hasn't provided you with  
the same kinda kicks since you've  
gone fanatically crazy about your  
work. Coinkydink? Mmmmm, could  
be. But doubtfully. This week, pull  
back on your attack and focus on  
havin' the fun you recently lack!

**CAPRICORN** (Dec. 22 - Jan. 19)

Here's the deal. No matter how much  
you mosh the dogs nor how fast they  
go, your drive to destiny in the Cosmic  
Idlador is doomed to defeat unless  
you can generate more heat. The only  
sure way to do that is light the fire  
within and let all that there love out  
while you're busy shinin'.

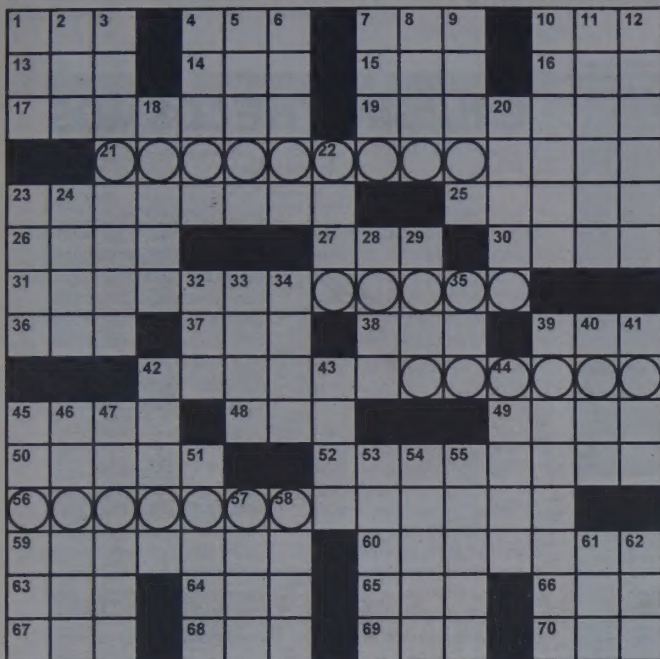
**AQUARIUS** (Jan. 20 - Feb. 18)

You seem to think you can do  
whatever the hell you want and it  
won't matter. Well, you can. But don't  
expect the effect to last forever and  
definitely don't expect it to revert to  
how it once was when it wears off.  
You'll find some decisions are irrevers-  
ible, just like the flow of time.

**PISCES** (Feb. 19 - March 20)

The reason it seems like everything  
has gone sour has a lot to do with  
your pond bein' a bit shallow. Sure,  
superficially the situation appears to  
be stale, but if you look deeper you'd  
see it's not quite yet ready to fail. More  
importantly, if you open your mind,  
you'll have a whole sea to sail!





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ILLUSTRATION  
LITOD PIA POS  
WYE DRIT MAORI  
ARTIGATO TOAD  
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DRAWL SELA DAK  
SEN ISM EDWINA  
RENEE STEVEZ  
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JAMS RAND TEA

SOLUTION TO LAST WEEK'S PUZZLE

## LOOK UNDER THE CUSHIONS

TREASURE WHERE YOU LEAST EXPECT IT

JONESIN'S CROSSWORD BY MATT JONES

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### ACROSS

- 1 Sanders' rank: abbr.
- 4 Takes in too much
- 7 Band box
- 10 QB's scores
- 13 \_\_\_-male
- 14 Cut branches (off)
- 15 Wade's opponent
- 16 Miner's find
- 17 Dream up
- 19 Gas station with a blue and red logo
- 21 Quad City that's home to the Mississippi Valley Blues Festival
- 23 "I found a \_\_, which blended into the beige. No way am I going to eat it."
- 25 Be
- 26 Palm whose berries are now used in fruit juices
- 27 Punk offshoot
- 30 Dreyer's ice cream, in the Eastern U.S.
- 31 Poultry dish with broccoli and cheese
- 36 Popeye's love Olive
- 37 Bullfighting cheer
- 38 "So that's where the \_\_ to this old pen went!"
- 39 Ballpark figure
- 42 Ongoing NYC tribute project where musicians cover the works of other musicians
- 45 You, in olden days
- 48 "Entourage" agent
- 49 "I'm rich! No, just kidding. It's

only a \_\_."

- 50 "Amazing" magician famous for debunking
- 52 Briny bath additives
- 56 Rule that ended when Turkey became a republic
- 59 "Ew...all I found were the stale remnants of a \_\_"
- 60 "The Wapshot Chronicle" author John
- 63 Part of mph
- 64 "Much \_\_ About Nothing"
- 65 Brain scan, for short
- 66 Record label with a "Manhattan" offshoot
- 67 " \_\_ to Billie Joe"
- 68 TV chef Martin
- 69 Runnable computer file suffix
- 70 Ointment

### DOWN

- 1 Laurence Fishburne TV show
- 2 Physics unit
- 3 Item used to fasten planks, in old shipbuilding
- 4 1966 Gold Glove Award winner Tony
- 5 "Singin' in the Rain" codirector Stanley
- 6 Go on a buying spree
- 7 With the bow, in music
- 8 Former "S.N.L." actor Jay
- 9 Actress Holly Robinson \_\_
- 10 Doughnut-shaped
- 11 "The \_\_Chaperone"
- 12 French legislative bodies
- 18 Suffix for anatomical reproductive organs
- 20 Temptress
- 22 Went into a personal online chat, for short
- 23 Folded food
- 24 Stiff and sore
- 28 Karaoke bar eqpt.
- 29 Roundish
- 32 "Rock and Roll, Hoochie \_\_" (1974 hit)
- 33 Literary lioness
- 34 \_\_do-well
- 35 G.I.'s address
- 39 Parent company of Popsicle and Skippy
- 40 They're in charge of the bldg.
- 41 Tends to priority number one?
- 42 \_\_ a wild goose chase
- 43 Greet the judge
- 44 If \_\_ (Kenneth Cole shoe)
- 45 Allegro non \_\_ (lively, but not too lively, in music)
- 46 It's far from love
- 47 Unabridged
- 51 Lance Bass headline, on a 2006 cover of People
- 53 Pageant host
- 54 \_\_ Twin (alias of electronic musician Richard D. James)
- 55 It may force a city to surrender
- 57 Alan of "M\*A\*S\*H"
- 58 Brightly colored
- 61 It'll never get off the ground
- 62 Messy morsel at a barbecue

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## INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



Sri Lankan Tamils protest in front of NAIT's Sparan Centre, in hopes of catching the attention of visiting Prime Minister Stephen Harper.

PHOTO BY JOHN ULAN

# t5g

ARCHIVE DIVE • **SEE REVISITED** • APR. 5, 2007 • ISSUE 697



“Our transit system is stuck in the past... We need to **think big and futuristic**.”

**ANGELA BRUNSCHOT SPOKE WITH KEVIN BROWN AND COUN. KAREN LEIBOVICI ABOUT WAYS TO IMPROVE PUBLIC TRANSIT IN SEE'S APRIL 5, 2007 ISSUE**

Edmonton's current (transit) system focuses on transit hubs. You take a bus into the West Edmonton Mall, from which you can transfer onto five or six other buses. The system also aims for what Kevin Brown, a member of Citizens for Better Transit Society calls “a one seat ride,” which means riders don't have to transfer, but end up spending a long time on buses that meander through communities. It's a system that

works for small or mid-sized cities, but doesn't suit Edmonton anymore.

“We need to really revisit the way we look at transit service. We need to be looking at it from a big city perspective,” says Brown.

He recommends rapid, frequent service on main routes going north-south and east-west through the city, similar to systems in Regina and Vancouver.

(Coun. Karen) Leibovici agrees: “Our transit system is stuck in the past. For a small or mid-sized city, the hub system works well. But we are now a large city and we need to start thinking about the needs of the region. We need to think big and futuristic.”



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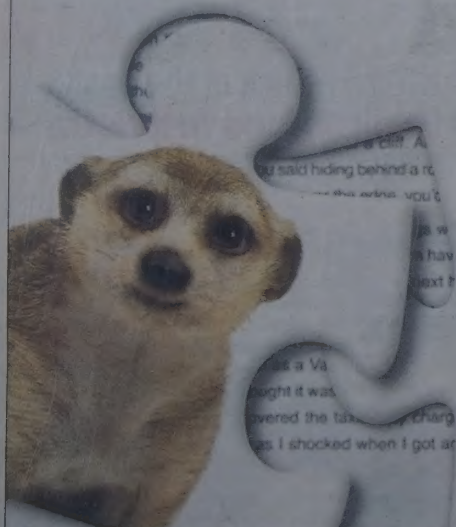
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